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JULIA CULP SCORES EMPHATIC SUCCESS

**New Lieder Singer, at New York
Début, Proves to Be Artist
of High Rank**

THE success of Julia Culp, the Dutch *lieder* singer, was assured beyond all peradventure by the time she had finished Schubert's "Im Abendroth"—the first number on the program of her first New York recital, which took place in Carnegie Hall on Friday afternoon of last week. The song was followed by a prolonged outbreak of applause that had in it as much of astonishment as it did of pleasure. For while the majority of the large and expectant audience had doubtless known of the singer's accomplishments by hearsay there was something of a pleasant shock in so complete a gratification of what had been anticipated. The applause grew steadily in volume throughout the afternoon and Mme. Culp seemed to have firmly established herself as a favorite by the conclusion of the recital.

Mme. Culp is a woman of strikingly handsome appearance. There were even some in the audience who perceived a distinct resemblance to Mary Garden. Happily her voice amply seconds her pulchritude. Its natural quality is beautiful, at moments grippingly so. At the same time one hesitates before pronouncing her a contralto of the most genuine description, for while her lower tones and the beginning of her medium register have the rich warmth and luscious quality of the chalumeau register of a clarinet the remainder of the voice has a brightness of timbre that bespeaks rather the mezzo-soprano. But whether the singer falls in the contralto or the mezzo category is, after all, a matter of relatively small account. The important consideration is that she is an artist of exceptional distinction as the handling of her vocal resources and the quality of her interpretations unmistakably prove.

Voice Finely Produced

Her voice is one of the most satisfactorily equalized and efficiently produced that has been heard among newcomers in this city for some time. Her breath supply is abundant and her control of it masterly. Her phrasing is tasteful and artistic and there was scarcely a single instance last week in which she can be said to have strayed perceptibly from the pitch, while her enunciation is clarity itself. The program included only German numbers, but at the close of the recital she added two English songs, "Robin Adair" and "At Parting," in both of which the delivery of the text was clean cut and understandable in spite of its slight but piquant foreign accent.

The excellence of Mme. Culp's production is exemplified in her delivery of sustained *pianissimo* tones of an exquisite, floating, downy quality which carry easily to the auditor situated in the farthest recesses of the hall. Very beautiful, too, is her *messa di voce*—the gradual swelling and decreasing of a tone. Of this device Mme. Culp is so consummate a mistress that, like Tetrassini, she is occasionally inclined to introduce it even when the poetic significance of a passage does not altogether call for it. In a *forte* or *fortissimo* her voice is seen to be of considerable volume.

Selected Songs of Lyric Mood

Only three composers were represented on the program, Schubert, Schumann and Brahms, and these almost constantly in their more lyric moods. Following were the individual numbers: "In Abendroth," "Rastlose Liebe," "Du bist die Ruh," "Die Post," "Ständchen," "Ave Maria," Schubert; "Du bist wie eine Blume," "Intermezzo," "Waldgespräch," "Mondnacht," "Frühlingsnacht," Schumann; "Immer leiser wird mein Schlummer," "Von ewiger Liebe," "Der Schmied," "Feldeinsamkeit," "Botschaft," Brahms.



TINA LERNER

This Highly Gifted Russian Pianist, Now Making Her Third Tour of the United States, Has Won a Host of Admirers Here by the Beauty of Her Art and Her Charming Personality

While most of these songs are master songs the absence of the more forcible dramatic note engendered a slight sense of monotony before the close of the recital. Yet Mme. Culp had some opportunity to show what she could do in songs of a more dramatic or a more vigorous cast in Schumann's "Waldgespräch" and Brahms's "Der Schmied" and she stood the tests as triumphantly as she did in those numbers conceived in a more fixed emotional mood. The superb Schumann *lieder* was magnificently done. It was gripping without ex-

aggerations of effect, and while the voices of the enchantress and the doomed knight were subtly differentiated the exquisite musical fabric was not rent asunder for the sake of declamatory realism. In the Brahms Mme. Culp showed that lustiness of expression and smooth beauty of tone are not irreconcilable elements.

An Artist of Refined Taste

The conception and interpretation of each song showed the contralto to be an

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OPERA IN ENGLISH AT METROPOLITAN

**Mr. Gatti-Casazza Believed to Be
Preparing for Possible Competition by Engaging Algernon St.
John Brenon to Translate Standard Operas into the Vernacular—
To Thwart Hammerstein's Plan**

THAT the Metropolitan Opera Company is quietly preparing to meet any move on the part of Oscar Hammerstein to give opera in English in New York, was revealed by the news that reached MUSICAL AMERICA on Wednesday to the effect that Algernon St. John Brenon, former music critic of the *Morning Telegraph*, is at present in London busily engaged translating certain operas into English. There is justification for the belief that the results of his labors will constitute a repertoire of "Opera in English" at the Metropolitan Opera House next season.

Mr. St. John Brenon, in the course of his duties as a music critic in New York, enjoyed the warm friendship of Giulio Gatti-Casazza, the Metropolitan director, and it was through the former that the impresario gave out his detailed explanation of the Metropolitan's policies in the *Century Magazine* this month. When Mr. St. John Brenon left New York suddenly about two months ago it was announced that he had been engaged as London correspondent of the *New York Herald*. While it is undoubtedly true that he has some connection with the New York paper and in the Fall will return here to become a member of its local staff, it appears that he is devoting himself principally to the work of translating standard foreign operas into the vernacular.

At a recent meeting of the board of directors of the Metropolitan Opera Company, when Oscar Hammerstein's petition to reenter the field was rejected, it was intimated that a plan to present opera in English at the Broadway opera house was under consideration. It will be recalled that the directors gave out this statement:

"The directors of the Metropolitan Opera Company hope that the time is not far distant when grand opera can be given in English either at the Metropolitan or by some other enterprise adequately equipped for the purpose. Indeed for some months negotiations have been in progress looking toward the production of grand opera in English at the Metropolitan on a basis which would avoid conflict with the present system of opera in Italian, French and German."

Mr. Hammerstein, despite the refusal of the directors to grant him permission to give a season of opera in English, announced that he would not give up his project, and the rumor has been spread that he will operate with his son Arthur as the nominal head of the undertaking. To offset any such action the Metropolitan will launch a series of performances for which, it is believed, Mr. St. John-Brenon has been engaged to translate librettos.

Cavalieri and Muratore Coming for Three Months' Tour.

PARIS, Jan. 11.—Lina Cavalieri is to make a three-months' concert tour of the United States, sailing for New York next week. Associated with her will be the tenor, Lucien Muratore. The two will sing their concerts in costume.

"Zaza" Dropped by Montreal Opera on Prelate's Objection of Immorality

MONTREAL, CAN., Jan. 15.—Leoncavallo's "Zaza" has been withdrawn from the repertoire of the Montreal Opera Company at the request of the Roman Catholic archbishop, who objects to the opera on the grounds of immorality. K.

"TEACHING PROFESSION MALIGNED AND MISUNDERSTOOD"

Max Pauer, Eminent German Pianist, Here for Tour, Considers it an Important Phase of Character Moulding—A Defense of the Music of Mendelssohn—Some Interesting Comment on the Piano Compositions of Chopin, Brahms and Beethoven

THE nationality of Max Pauer is a matter almost as involved as that of Eugen d'Albert.

Hearing him speak German you would cheerfully swear the most solemn kind of oath that he is a native of some quarter of the Fatherland.

Listening to his English you would experience an impression of sore perplexity as to whether he first beheld the light of day in London, New York, Philadelphia, Chicago, Liverpool or Manchester.

At the same time his name is unmistakably German, and his place of permanent residence is Stuttgart, where he is head of the Royal Conservatory. And—most Germanic of German characteristics—there is affixed to his name the unctuous and mouth-filling title indicative of his lofty official capacity, "*Seiner Hochwohlgeboren, dem Königlichen Professor Herrn Max Pauer*".

To spare further needless analysis and wild conjecture be it known that "his high and well-born royal professorship" is an Englishman as far as having been born in London town can determine matters. But his father was an Austrian and his mother was a German. Mr. Pauer, Sr., lived in London forty-five years and it was there that his son received part of his education. The rest he acquired in Germany, where the family was wont to spend their Summers. And when he had grown to manhood, artistic and pedagogical distinction, he concertized in England and Germany and made his home in the latter.

Herewith the problem of his actual nationality may be left for definite solution to those who like to split hairs over questions of this kind.

A Pianist of Striking Appearance

Mr. Pauer is striking in appearance and he is tall, very tall—almost as tall as Clara Butt, who sets the standard for altitude among musicians these days. His ocean trip had been stormy, a fact which he seemed disposed to regard as one of the inevitable adjuncts of an American visit. He was engaged in putting his fingers through their paces when a representative of *MUSICAL AMERICA* called upon him a day or two after he landed. Unlike most pianists who have been through a seven-day period of enforced abstinence from practice he did not resent the intrusion in



Max Pauer, the Distinguished German Pianist, Who is Making His First American Tour.

tervals. How can a musician under such circumstances interpret music, no matter how great, with the essential zest and spontaneity? It is impossible to deliver a full artistic message with so emphatic a handicap. If I must play day after day I prefer to undertake a different program. It is idle to suppose that a player can invariably be in the same mood at the appointed moment.

"In my own case I derive the necessary element of variety in my work by being able to alternate between concert giving and teaching. My present American visit is made possible by a four months' leave of absence from the Stuttgart institution. I am going to try to make these vacations longer in the future if possible. But this does not reflect in any manner on the pleasure I take in my occupations as teacher. It is a profession at once much maligned and much misunderstood. They are far from entertaining the proper conception of the teacher's true functions who regard as his most vital duties those of telling a pupil whether to use his third finger instead of his fourth in a certain passage, of informing him that he has played his piece badly and of admonishing him to prepare his next lesson carefully.

"Teaching in the highest sense of its sig-

crities are individuals who have undergone a musical education of exceeding thoroughness with the intention of becoming performers themselves, but whose actual powers were not what had been anticipated and who took up the pen in consequence. Is it not therefore quite natural that they should have ideas of legitimate value, ideas which may well be of considerable service?

Germany Clamors for Novelty

"At the same time there are many critics who set up a cry whenever a pianist places upon his program works which in spite of their greatness are familiar. In Germany they clamor for novelties—novelties at any cost. And when an artist offers anew what they have heard time and time again they lose their temper, forgetting that concerts are given primarily for the pleasure of the public and not entirely for the special delectation of the critics. Can one blame them? No one would want to eat mutton chops for breakfast, lunch and dinner daily through several consecutive months. Besides, the public can take its choice of concerts while the unhappy critics cannot.

"I have been brought to understand that my decision to play the Mendelssohn has subjected me to a certain amount of criticism. It has been objected to as a 'conservatory concerto,' as something stale and outmoded. I was informed of these objections in Europe and requested to change in favor of the Beethoven 'Emperor.' I merely cabled back that I proposed to stick to the Mendelssohn. Mr. Strinsky also favors it. Apart from its intrinsic beauties it will fit well into the program after the 'Hunnenschlacht,' which, as you know, is 'all over the place.'

"To dispose lightly of the G Minor Concerto as a 'conservatory work' is the height of absurdity; but it is, unfortunately, an idea that has gained a credence only too extensive. I remember well the exclamations that arose on all sides in Germany when I determined to play the work at the Mendelssohn centennial celebrations some three or four years ago. The withering disdain that marks the general attitude toward this composition is but a reflection of that which seems to be felt toward everything Mendelssohnian.

"Yet the plain truth remains that Mendelssohn was one of the great masters. There are, naturally, many of his creations which have staled and which are of no account—the songs, for example, and many of the 'Songs Without Words.' But there is a strong element of hypocrisy in this widespread, contemptuous disparagement. The illimitable popularity of Mendelssohn in past years, and especially the onslaught on his compositions by hordes of amateurs have conspired to do him no end of harm. His decline in favor can also be ascribed to the onslaughts made by Wagner and to the tremendous effect which Wagner's music has come to exert. But why single out Mendelssohn's works for wholesale condemnation because time has withered some of them? Do we judge so harshly of Schubert, though many of his piano pieces are hopelessly out of fashion?

"If we scornfully deride as school music the concerto which I intend to play what

shall we say of the early Beethoven sonatas? Yet the fact remains that these works are the very kind that I should hesitate to entrust to certain of my pupils who can give admirable performances of the Liszt, the Tchaikowsky and the Grieg concertos. No, the Mendelssohn one does not make extraordinary technical demands—what of that? It is a poor ambition, this desire to make exhibition of one's mechanical attainments. What wonder in the bare fact that a pianist can play chords and octaves with skill! His abilities in this direction should be a foregone conclusion. One does not admire a man for his wealth, even though it may be a convenient commodity to possess. Similarly a finished technic need not of itself provoke admiration. True art begins only where technic ends.

As Some Play Mendelssohn

"Many interpreters of Mendelssohn play him with an excess of sentiment and an amazing disregard for pure beauty of line. The quality of their sentiment when applied to this music suggests a fresh piece of confectionery with an abundance of sugar all over the top. Or else it has the effect of too much rouge on a face.

"Do I believe that such a work as this concerto is an efficient test of a player's abilities on the occasion of a debut? I believe that any piece of music is such a test providing it is good music. And this one is assuredly calculated to reveal the emotional capacities of a player—think of the slow movement, with the 'cello solo.

"But as a contrast to this I am desirous of presenting a really 'solid' program for my forthcoming recital. I am anxious to play Brahms's F Minor Sonata—I am a hearty lover of Brahms—some Beethoven, the Reger-Bach variations. And by way of something of smaller size but of fine musical quality, Schumann's 'Kinderszenen.' As for Chopin I confess frankly that I feel I do not play him as well as I do some other things. I can think of many players who do Chopin better than I. But incessantly played as he is there are many, many things in Chopin which are not really understood. That his music is the supreme test of the pianist—technically, temperamentally and from whatever other point of view there may be I am perhaps not prepared to admit unconditionally. If you should thus characterize Chopin what will you say of Beethoven? And in the long run I think that the music of Beethoven is what endures repeated hearing with greater impunity than that of any other. At the same time my own sympathies are wide and I see no reason why such should not be more widely the case. I have never quite understood why many of those who venerate Wagner should find an esteem for Brahms incompatible with this veneration. A person's moods undergo changes that require a corresponding modification in the character of music they desire to hear."

H. F. P.

MUSIC FOR BIBLICAL DRAMA

Arthur Farwell Forms Melodic Frame for Pageant of "Joseph"

Music played an important part in the well-rounded artistic finish of the production given to Louis N. Parker's pageant play, "Joseph and His Brethren," as revealed to New York for the first time last Saturday afternoon at the Century Theater. For this biblical drama the incidental music had been composed and adapted by Arthur Farwell, of the editorial staff of *MUSICAL AMERICA*, and Mr. Farwell contributed strongly to the beauty of the performance, quite as much by the taste displayed in his adapting of certain musical portions as by the value and appropriateness of the music which he composed.

Mr. Farwell's contribution was not a symphonic setting of the Parker drama, in the sense of providing a musical commentary upon the psychological progress of the various characters, and for this reason its appeal to the audience was chiefly subconscious; that is, the music did not obtrude upon the spectators to the detriment of the dramatic action. In a huge spectacle such as this, however, there are a thousand and one moments when a musical accompaniment helps to carry the story on more smoothly and to lend additional color to the scenes, and in supplying such elements Mr. Farwell used admirable discretion.

For the most part the musical score was performed by Frank R. White, through the medium of the Hope-Jones Unit Orchestra, which without deceiving the audience as to its non-orchestral nature, was suited to this biblical play through its churchly qualities, and which in certain scenes afforded exceptional effects in harmonic atmosphere. Nahan Franko and his orchestra also aided most artistically the presentation of the musical setting, which, in spite of insufficient rehearsals, was given to general satisfaction.

K. S. C.

A FEW FACTS CONCERNING MAX PAUER

He is head of the Royal Conservatory in Stuttgart.
His title is "*Seiner Hochwohlgeboren dem Königlichen Professor Herrn Max Pauer*."
He is tall—almost as tall as Clara Butt.
He finds his greatest relaxation from the ardors of concert touring in teaching.
He is an enthusiastic admirer of the music of Mendelssohn.

the slightest. Quietly abandoning the keyboard he asked permission to smoke a cigarette and thereupon proceeded to discourse upon sundry topics. Apologies for interrupting his practice were superfluous.

"It doesn't matter—not in the least," he protested, "since I am not one of those who feel themselves hopelessly out of commission if they have permitted themselves to indulge in a two or three-day vacation. I could go for three or four weeks without touching the instrument and yet perceive no ill effects whatsoever. An hour or two of finger exercise shortly before the concert would put me back into perfect shape again. It's really curious, this disparity of opinions about the need of practice. It is foolish and more than useless to lay down fixed rules governing the matter, since the peculiar individuality of the performer is the only determining factor in cases of the sort.

Effect of Concert Tours on One's Art

"Far more serious in its results than a lack of practice is the necessity of playing the same program over and over again for days and days in succession. The greatest danger that can befall the artist is that of viewing his art in the light of strict business. And this is one of the consequences of prolonged concert tours, of constant repetition of the same things at close in-

tervals. It is character moulding. The genuine teacher wields a power for high ethical development, for a transformation of those under his guidance into men and women. His calling is noble and broad in its scope, not petty, servile and burdensome as its lesser exponents appear to make it seem.

High Regard for American Critics

"I am looking forward to acquainting myself with the work of your American critics. I have heard so much high praise of them that I have come to the conclusion that the similarity between them and those in England must be marked. The latter I have always admired. They are not prone to yield to personal considerations as are those in Germany.

"There are few phenomena in the artistic world that impress me as more curious than the attitude of numberless musicians toward criticism. They have a habit of taking up the papers for the purpose of reading an account only of the laurels they have won. Should they find this mixed with words of censure or suggestion they lose their heads. Can anything be more absurd? I never could understand the reasoning processes of those who decline to admit the utility of suggestions. Personally I am always ready to give ear, and if possible to learn. It often happens that

BRILLIANT STAGE PICTURES FEATURE OF METROPOLITAN'S "TALES OF HOFFMANN"

Offenbach's "Swan Song" Produced for the First Time by the New York Company with Bori, Fremstad, Hempel, Maubourg, Macnez, Gilly, Rothier, de Seguro, and Other Favorites in the Cast



Scene from Act II, Showing the Grand Canal in Venice, in the Metropolitan Production of "The Tales of Hoffmann." From Left to Right: Seguro as "Schlemil"; Fremstad as "Giuletta"; Macnez as "Hoffmann"; Maubourg as "Nicklausse"; Bada as "Pitinaccio," and Gilly as "Dappertutto"

"THE Tales of Hoffmann," known as "Offenbach's Swan Song," which he is said to have written to prove to his critics and detractors that he could reach a very high plane in musical composition, and which was produced for the first time on Saturday afternoon last at the Metropolitan Opera House, drew an audience that jammed the building from floor to ceiling, in spite of the inclement weather.

Comparisons were inevitable with a production of this opera made by Mr. Hammerstein at the Manhattan Opera House. While the Metropolitan production was notable for the sumptuousness of the setting, for the excellent training of the chorus and for the fine work of certain of the principals, it missed somewhat of the spirit which, with far inferior resources, characterized the Hammerstein effort.

Whether this opera lost something in the large auditorium of the Metropolitan is a question. Whether, also, something was lost by giving the parts of *Coppelius*, *Dappertutto* and *Dr. Miracle* to three baritones instead of to one, as Hammerstein did, when Renaud appeared in them is also a question.

Anyhow, the audience was delighted with the performance, though there were unexpected places where the enthusiasm seemed distinctly to lag.

The first act, in the tavern, was notable for the life infused into it by chorus and principals. Here the new tenor Umberto Macnez began to win favor, and considering that it was the first time he sang in this opera and the first time he sang in French, his rendition of the rôle of *Hoffmann* was all the more remarkable. It was distinguished by grace of action, by tasteful and artistic singing and by a romantic touch which gave the character a satisfying verity. While Signor Macnez's voice is not a large one still he knows how to use it to advantage, and now that he is beginning to feel more assurance he will no doubt vindicate the wisdom of the management in engaging him.

Frieda Hempel, who took the part of *Olympia*, the mechanical doll, sang, if anything, too well. With infinitely less vocal resource Zepilli in the Hammerstein pro-

duction gave a characteristic rendering which was inimitable. Miss Hempel seemed to forget, at times, that she was a doll. However, she was warmly applauded and she deserved all the applause she received.

If the audience was delighted with the setting of the prologue in the tavern, with

to have its anticipation of the rendering of the celebrated barcarolle dampened by the poor singing of Mme. Fremstad, the *Giuletta*, who seemed out of place as well as out of sorts. To make matters worse there seemed to be a distinct difference with regard to tempo between the chorus and the orchestra. It was certainly notable that

which was certainly not due to the singing of the baritone, for just previously he had sung the "Mirror Song" with such beauty of voice, with such artistic charm as to bring forth about the strongest applause of the whole evening. In fact, Signor Gilly received the heartiest recognition, with perhaps the exception of Mlle. Bori, who sang the rôle, in the third act, of *Antonia*, the girl who dies of consumption under the machinations of *Dr. Miracle*. Certainly the honors, as well as the laurels of the performance went to Mlle. Bori, who made an entrancing stage picture. She sang, perhaps, with rather more physical strength than the average girl who is passing away through a terrible affliction would be apt to possess. But then that is operatic license!

Anyway, from a musical and vocal standpoint this third act was about the best in the opera, and evidently the audience, from the continuous applause, so regarded it.

In this act Rothier as *Dr. Miracle* gave a notable performance. Rothier is a valuable member of the company. While the part, in a theatrical sense, almost plays itself, still it is easily overdone, and when we say that the rôle did not suffer even in comparison with the rendition of the great Renaud, we are saying much.

Adamo Didur deserves a strong word of approval for his *Coppelius* in the first act, and certainly de Seguro again won approval and showed what a sterling artist he is by doubling the parts of *Spalanzani* and *Schlemil*.

Albert Reiss introduced some rather questionable comedy into the dual rôle of *Cochinille* and *Franz*.

Jeanne Maubourg was graceful and pleasing as *Nicklausse*. The other minor parts were acceptably filled.

The production, on the whole, as has been seen, lacked a certain lightness of touch. This was noticeable, at times, with both chorus and orchestra, although Mr. Polacco conducted with spirit, still at times things seemed to drag a little.

The opera is to be repeated on Saturday evening of this week. Unquestionably the house will be again sold out, which is proof that variety in the operatic program is agreeable to the music-loving public and that a certain amount of French opera will be most gratefully accepted by many.



A Dramatic Scene from "The Tales of Hoffmann." From Left to Right: Reiss as "Franz"; Macnez as "Hoffmann"; Bori as "Antonia"; Rothier as "Dr. Miracle," and Rossi as "Crespel" (Act 3)

the jovial songs of the students, if it was pleased with the fine setting of the ballroom of *Spalanzani*, it was carried away by the beauty of the scene on the Grand Canal in Venice, in the second act, only

one of the gems in the opera should go with so little effect.

Even the duo between Mme. Fremstad and Dinah Gilly as *Dappertutto* received only moderate and perfunctory applause,

LEON RAINS RETURNS TO RECITAL STAGE

American Basso Makes Début as a "Lieder Singer," Winning New York's Favor

It is none too often that an artist whose career has been primarily operatic can effect the transition to the recital platform as successfully as has been the case with Léon Rains. The American basso made his first New York appearance in the capacity of *lieder* singer in Aeolian Hall last Saturday evening and no one previously uninformed would for a moment have suspected that he had ever been anything else. He seems to the concert manner born. But while last week revealed him to New York for the first time in this particular artistic capacity he is by no means a total stranger here. About five years ago he was for a brief space at the Metropolitan, where he sang *Hagen* and *Mephisto*.

Mr. Rains's program last Saturday was well suited to his style and contained several items of interest, though, on the whole, its actual musical value was not pitched on a very lofty plane. Furthermore, the preponderance of numbers of somber cast resulted in a certain monotony due to lack of emotional contrasts. Two immortal masterpieces—Schubert's "Wanderer" and "Doppelgänger"—opened the program. Then came Brahms's "Auf dem Kirchhof" and "Verrath," four Hugo Wolf songs—"Gesellenlied," "Der Tambour," "Der Genesene an die Hoffnung" and the "Feuerreiter"—after which were Hans Sommer's "Bernsteinhexe" and "Nachts" and Roland Bocquet's (Mr. Rains's accompanist) "Ellen" and "Herdglück." The closing division of the program offered four Strauss songs—"Zueignung," "Winternacht," "Mit deinen Blauen Augen" and the "Lied des Steinklopfers."

Mr. Rains's voice is a genuine basso, of wide range in both directions and of fine natural quality. While it is a voice of heavy texture and considerable body it is not ponderously unwieldy, as is so often apt to be the case with voices of its nature. It is well produced and effectively controlled and Mr. Rains finds no difficulty in sustaining lengthy *pianissimo* and *mezza*

voce passages. His breath control is admirable and his treatment of matters of phrasing evinces rare artistic discretion. There were moments, however, when the accuracy of his intonation was open to question.

From the interpretative standpoint the basso's performances showed him to be an artist of intellectual and temperamental resources worthy of a high degree of respect. He possesses the secret of fathoming the emotional significance of each song and of bringing to light its poetic essence. His face, too, is expressive, and while this may be a detail of less significance in the case of a concert singer than it is for the operatic one it is nevertheless of more importance than is sometimes imagined.

Very moving was Mr. Rains's delivery of the "Wanderer," and even better was the "Doppelgänger," of which he disclosed the heartrending poignancy with a repressed intensity that was gripping. Most impressively convincing also was the darkly beautiful "Kirchhof." While Mr. Rains could not make the Wolf songs musically interesting he brought out the dramatic qualities of the "Feuerreiter" to best advantage and was moving in the more lyrically tranquil "Genesene an die Hoffnung." The Sommer pieces are not particularly distinctive and it must be confessed that of Mr. Bocquet's songs only the latter was pleasing and this through a rather obvious character of melody. After these two groups the Strauss songs were welcome, though they are not of Strauss's best. Both "Mit deinen Blauen Augen" and the pathetic "Steinklopfer" were nobly handled.

There was much warm applause for Mr. Rains during the evening and at the close of the recital he added an English song by way of encore.

Roland Bocquet played the accompaniments in a manner distinguished by rare insight, sympathy and eloquence. He dispensed with notes throughout the recital.

H. F. P.

Opinions of other critics:

"Mr. Rains made a most excellent impression on his first appearance, and there is reason to believe that this impression will deepen. His voice is pleasing in quality and he sings with expressiveness. Further hearings will doubtless bring further indications of his true worth."—*The New York Times*.

"Mr. Rains has a voice of excellent quality and his singing last evening showed intelligence and acquaintance with the techniques of song interpretation."—*The New York Sun*.

"Mr. Rains has a fine natural bass voice of ample power and resonance of tone, and he showed considerable interpretative ability in his Schubert and Brahms selections."—*The New York Tribune*.

RUMFORD IS FORCED TO POSTPONE DÉBUT

Illness Prevents Appearance with Mme. Butt and Dethier Takes His Place

What had been announced as the first joint recital of Clara Butt and Kennerley Rumford in Carnegie Hall, New York, last Tuesday afternoon, proved to be nothing of the kind, much to the disappointment of an enormous audience. Placards in the lobby supplied the information that Mr. Rumford had fallen victim to hoarseness and could not carry out his scheduled share of that performance and that his place would be taken by the young Belgian violinist, Edouard Dethier, who is no stranger in these parts. Mr. Dethier consequently played a hastily devised program comprising Sinding's A Minor Suite, the slow movement of Brahms's D Minor Violin Sonata, the Pugnani-Kreisler "Prelude and Allegro" and Sarasate's "Spanish Dance." He acquitted himself in unusually pleasing style, playing with beauty of tone, technical facility and poetic feeling.

Mme. Butt was to have sung a duet with her husband in addition to her solo numbers. Consequently, her share of the program was curtailed, but only nominally, for she was induced to respond to encores enough to make up for what had of necessity to be omitted. Her regular numbers included Handel's "Rendi 'l sereno" and "Lusinghe piu care," Schumann's "Nussbaum" and Schubert's "Allmacht"; an old Breton air, "L'Angelus," Debussy's "Mandoline" and "Lia's Air" from "L'Enfant Prodigue," Graham Peel's "Early Morning," Loughborough's "Women of Inver" and Franco Leoni's "Leaves and the Wind."

The distinctive qualities of the contralto's singing were discussed at sufficient length on the occasion of her début a week earlier to obviate the need of further detailed comment at the present writing. Her voice was again astounding from every point of view and there could be no question of the genuine pleasure it afforded her hearers. She was boisterously applauded and deluged with flowers. Her work in the

Handel arias was impressive. And while the English ballad—the interpretation of which is conceded to be Mme. Butt's specialty—is a very different thing from the German *lied*, the singer gave a rendering of Schumann's "Nussbaum" that was tonally and artistically refined and beautiful, and which must have appealed even to those whose exactions in matters of artistic song singing are none too easily satisfied. She grasped its poetic thought, and sang it with a control of *mezza voce* that was surprising in the case of so gigantic a voice. "Die Allmacht" she gave broadly. As an encore she sang "Der Wanderer," concluding with a low D of remarkable quality. Potently fascinating was her performance of the French and English songs. Her enunciation in each of four languages could not have been bettered for clearness. The size and temper of her audience are proving beyond a doubt that Mme. Butt is indeed one of the vocal sensations of the season.

Emphatic commendation is due Harold Craxton for the accompaniments he provided both Mme. Butt and Mr. Dethier.

H. F. P.

National Opera in English Society Elects Officers

Reginald De Koven was re-elected president of the National Society for the Promotion of Grand Opera in English at its annual business meeting on January 14. Other officers were elected as follows: Walter L. Bogert, treasurer; Anna E. Ziegler, secretary; board of management, David Bispham, Walter Damrosch, Arthur Farwell, Putnam Griswold, Charles H. Meltzer, Franz X. Arens, Tali Esen Morgan, Lillian Nordica, Mrs. Jason Walker, Arnold Volpe, Oscar Hammerstein and Loudon G. Charlton. Several new names were added to the advisory board of the society, among them being that of Mme. Schumann-Heink. Speeches were made by Professor Cornelius Rubner of Columbia University and Charles H. Meltzer.

T. Tertius Noble Accepts Position as New York Organist

T. Tertius Noble, organist and choir-master of York Minster Cathedral, England, has accepted a similar position at St. Thomas's Episcopal Church, New York. Mr. Noble, who is now on an American recital tour, is to give his cathedral ninety days' notice and return to take charge of his duties in New York on April 10.



MISS TEYTE AS "MÉLISANDE"

MISS MAGGIE TEYTE'S TRIUMPH IN HER CHICAGO RECITAL

"The authoritative and eloquent interpreter of Debussy"

What the Chicago critics said:

Chicago Inter-Ocean, Jan. 7, 1913.—It is in the songs of Debussy that Maggie Teyte finds quickest sympathy. Her recital at the Studebaker theater yesterday afternoon, though varied by Italian and Anglo-Saxon ballads, was really centered in the half dozen culled from the modern French literature. So eloquent is her interpretation of these still exotic compositions that the most impressionable pages were heard with rapt attention. Immediately after the concert another recital was arranged for Miss Teyte at the Fine Arts theater on the afternoon of Jan. 15, when the prima donna will sing a program of old French chansons in costume—so pronounced was her success.

Unlike the vast majority of her colleagues, Miss Teyte is a proficient concert singer. Much more unlike them, she interests herself in the sort of art which glorifies the interpreter the least. Herein is a rare combination of temperaments. For Debussy's songs are music of a peculiarly intimate style. And Miss Teyte, reticent of manner and most quietly subjective in her attitude, brings to their expression the very qualities needed. In voice, Miss Teyte discovers traits not revealed on the operatic stage; in interpretative method she forgets utterly the large, demonstrative manner of the theater, and becomes eloquent in the finely chiseled style of an infinitely nobler, spiritual art.

Hence the contemplative passion of Debussy's "C'est l'extase langoureuse" in her singing of that creation, the "faerie" of "Fantoche"—a page of freak humor hidden in aristocratic reticence—in the moody descriptive touches of "De Greve," in the lyric fantasy of "Il pleure dans mon cœur," in the impressionism of "Green" and of "Solr."

A voice rich, smooth, warmly sympathetic of timbre in the higher register, a middle range which still impresses as somewhat inflexible, and such low tones as Grieg must have dreamed of in vain—luscious tone peculiar to a certain style of soprano, capable of wonderful variants of color—is the medium in which Miss Teyte works. Add to this a subtle accent in attacks, a languorous legato, a power stunning in climaxes, and the softest of resonant pianissimos, and we have a hint of Miss Teyte's manner of interpretation. And that manner is wonderfully in sympathy with the manner in which Debussy has paid his tribute to the song repertory. Therefore came the delight of yesterday's recital.

ERIC DELAMARTE.

Chicago Evening Post, Jan. 7, 1913.—The illusive imagery of the Debussy songs, with their aloofness from our daily life and the delicacy of the mode of expression, are just suited to the temperament of Miss Teyte, and we thoroughly enjoyed hearing her sing them to the Amateur Club in the Studebaker. They are evidently things which appeal strongly to her by some sort of natural selection, and she gets at the meaning of them with a simplicity altogether charming. Her voice, with its cool, fresh color, her nymphlike appearance, and her clear, unimpassioned singing are peculiarly fitted for the pagan atmosphere of this music, with its suggestion of glades and dells where one gave oneself up to the joy of the bright sunlight and the deep shadows.

Debussy concerns himself little with the problems of our workaday world, but lives apart in realms of fancy which he has expressed through music of great beauty. If there be an adequate interpreter of his meaning. A great deal of it at one time we have found somewhat cloying, but a group of songs such as Miss Teyte arranged was admirably adjusted to give the full flavor without bringing the evils of satiety.

She gave herself out in them with fine appreciation of the poetry and an understanding of his melodic line which brought out the exotic quality of this thought with the distinctive note of the restrained mode of expression. She did not merely sing the notes, but made us feel the spirit lying back of them, binding the phrases together and gliding over some of those strange intervals in a way that made them seem the most natural thing in the world, yet always with the individuality of that eclectic Frenchman standing out clearly defined. It was delightful to listen to beautiful, interpretative singing of something peculiarly fitted to the temperament of the singer.

KARLETON HACKETT.

Chicago Record-Herald, Jan. 8, 1913.—One of the most appealing demonstrations of vocal art that has been heard in Chicago this season was set forth by Miss Maggie Teyte at a recital given by her at the Studebaker Theater Monday, under the auspices of the Amateur Musical Club.

It is difficult to determine which of the features of Miss Teyte's art is the most admirable. Her vocal tone is of great warmth, her enunciation—particularly her French enunciation—is at once a rebuke and a lesson to many of her sister artists, and the singer leaves nothing to be desired in the matter of her emotional conception of song. Such singing as she set forth is not given to the public every day.

FELIX BOROWSKI.

Chicago Journal, Jan. 7, 1913.—Maggie Teyte's recital, under the auspices of the Amateur Musical Club at the Studebaker yesterday afternoon, showed two widely-differing phases of her art. In the one the petite prima donna sang a group of Debussy's songs, which she presented with the authoritative manner not only of her own ability as an artist, but from the fact of her having studied them with the composer himself. In the other she set forth the cause to which she has devoted herself with much energy, that of the American song writer.

It would be difficult to find two systems of song construction more divergent, the Debussy works filmy, evanescent, atmospheric, with little for the auditor to pin down and less to carry away with him, unless it be a very general effect; the American songs simple, direct, written for the melody primarily, and with everything else relegated to the background. A singer must needs have versatility to sing both styles, especially to sing them as well as Miss Teyte did yesterday.

Miss Teyte sang in an altogether charming fashion. Such an enormously resonant voice proceeding from such a small singer never fails to be a cause of astonishment. There was much more than size of voice to her performance, however. There was beautiful quality, very commendable restraint and a genuinely artistic attitude toward her interpretations. Likewise her pronunciation of the English texts was perfectly distinct. Altogether the afternoon displayed her as a recital artist of uncommon merit.

She makes two suggestions about song-writing which American composers would do well to heed. The first is the selection of a meritorious poem, something that is of real literary value. Unquestionably American composers have often hampered themselves by their hasty choice of a worthless text whose rhythm caught their fancy, but which had little other claim to fame. Good poems have been written since the beginning of time, and the melody-makers have a plentiful field from which to select. The other is that having composed the song it should be worked over with a singer so that the melody may be not only musical, but singable. These ideas are practical and practicable, and American composers owe a debt of gratitude to Miss Teyte for making them.

EDWARD MOORE.

Owing to European engagements Miss Teyte sails February 22, and will have a one month's concert tour from January 21 to February 20 under the management of Loudon Charlton, Carnegie Hall, New York

"MAGIC FLUTE" HAS NEW QUEEN

Frieda Hempel for First Time Sings the Rôle in Which She Was to Have Made Metropolitan Début—Witherspoon a New "Sarastro"

METROPOLITAN OPERA CALENDAR

WEDNESDAY evening, January 15, Wagner's "Tristan und Isolde." Mmes. Fremstad, Matzenauer; Messrs. Burrian, Well, Griswold, Hinshaw, Murphy. Conductor, Mr. Toscanini.

Thursday afternoon, January 16, Wolf-Ferrari's "Secret of Suzanne." Mme. Farrar; Messrs. Scotti, Bada. Conductor, Mr. Polacco. Followed by Leoncavallo's "Pagliacci." Mme. Alten; Messrs. Caruso, Gilly (first time here as "Tonio"). Conductor, Mr. Sturani.

Thursday evening, January 16, Verdi's "Otello." Mme. Alda; Messrs. Slezak, Amato, De Seguro, Bada. Conductor, Mr. Toscanini.

Friday evening, January 17, Wagner's "Siegfried" (first performance of season). Mmes. Gadske, Matzenauer, Sparkes; Messrs. Burrian, Griswold, Reiss, Gorwitz. Conductor, Mr. Hertz.

Saturday afternoon, January 18, Humperdinck's "Königskinder." Mmes. Farrar, Homer, Fornia, Mattfeld; Messrs. Jörn, Goritz, Reiss. Conductor, Mr. Hertz.

Saturday evening, January 18, Offenbach's "Tales of Hoffmann." Mmes. Hempel, Fremstad, Borl, Maubourg, Duchêne; Messrs. Macnez, Didur, Gilly, Rothier, De Seguro, Reiss. Conductor, Mr. Polacco.

Monday evening, January 20, Wagner's "Die Meistersinger." Mmes. Gadske, Mattfeld; Messrs. Slezak, Goritz, Well, Griswold, Reiss, Hinshaw, Murphy. Conductor, Mr. Hertz.

Wednesday evening, January 22, Massenet's "Manon" (first performance of season). Mmes. Farrar, Sparkes, Maubourg, Duchêne; Messrs. Caruso, Gilly, Rothier, De Seguro, Reiss. Conductor, Mr. Toscanini.

Thursday afternoon, January 23, Mozart's "Magic Flute." Mmes. Destinn, Hempel, Alten; Messrs. Slezak, Goritz, Lankow, Griswold, Reiss, Murphy. Conductor, Mr. Hertz.

Thursday evening, January 23, Wagner's "Tristan und Isolde." Mmes. Fremstad, Homer; Messrs. Burrian, Well. Conductor, Mr. Toscanini.

Friday evening, January 24, Rossini's "The Barber of Seville." Mmes. Hempel, Mattfeld; Messrs. Macnez, Amato, De Seguro, Pini-Corsi. Conductor, Mr. Sturani.

Saturday afternoon, January 25, Ponchielli's "La Gioconda." Mmes. Destinn, Matzenauer; Messrs. Caruso, Amato, De Seguro. Conductor, Mr. Polacco.

ASIDE from the first performance by the Metropolitan company of Offenbach's "Tales of Hoffmann," which is reviewed on another page of this issue of MUSICAL AMERICA, there were few elements of novelty in the week at the Metropolitan Opera House which closed last Monday.

Two new features served to make the repetition of the "Magic Flute" on Friday evening of last week more than usually interesting. For the first time since her arrival Frieda Hempel assumed the rôle of *Queen of the Night*, a part that had originally been destined for her début. And for the first time Herbert Witherspoon was the *Sarastro* in place of Edward Lankow.

Since its revival about a month ago the "Magic Flute" has suffered because of an inefficient performance of the two immensely exacting arias which constitute the sum and substance of the *Queen's* share in the work. In the German coloratura so-

prano the Metropolitan has an admirable representative of the character. Mme. Hempel brings to the part all of those characteristics in which her predecessor was deficient. She sings the florid portions of the music with rare facility and exceptional brilliancy. And, better still, she grasps the essentially dramatic element of what she



—Mishkin Photo

Emmy Destinn, Who Is Giving This Season's Metropolitan Audiences the Benefit of Some of the Finest Singing She Has Ever Done There

has to sing for the air "Zu leiden bin ich auserkoren" is nothing if not deeply emotional. Both this and "Die Hölle Rache" in the second act were sung with gratifying breadth and nobility of style. It cannot be denied that the singer's highest tones sound small and thin, but this failing can be condoned in view of her numerous other merits. She was roundly applauded for her performance.

Mr. Witherspoon's *Sarastro* was noble and dignified and the excessive downward range of this music caused him no great difficulty. He sang "In diesen heiligen Hallen" superbly. The remainder of the cast was the same as on the previous occasion, Mmes. Gadske and Alten and Messrs. Goritz, Slezak and Reiss especially distinguishing themselves.

"Madama Butterfly" was repeated on Wednesday evening, the 8th, with the same fine cast as usual—Miss Farrar, Mme. Fornia, Mr. Martin and Mr. Scotti—and Mr. Toscanini at the head of the orchestra. The performance was on a level with the best of the season. There was a great audience present.

Greeting "The Girl of the Golden West" on Thursday evening was a larger audience than that which had been evoked by the Puccini work at its last previous presentation, indicating a gradual growth in popularity for the opera. Emmy Destinn repeated her vocally opulent *Minnie*; Caruso and Amato sang *Johnson* and the *Sheriff* with their wonted dramatic fire; Gilly, Didur and Reiss contributed their usual picturesque impersonations of the Belasco characters, and de Seguro made his

"Homesick Song" stand out prominently in the first act.

For the repetition of "Les Huguenots" last Monday Mr. Gatti-Casazza again brought forward some of his greatest singers and an audience said to have been the largest of the season, with the exception of that at the opening night, remained almost intact until the thrilling Caruso-Destinn duet of the last act. Mr. Scotti returned to the rôle of *De Nevers*, in which Mr. Gilly had temporarily replaced him.

LHÉVINNE'S ART IN ITS FINEST ESTATE

Pianist Never So Impressive as in His Latest New York Recital

Turning away literally hundreds of persons at Æolian Hall on Monday afternoon Josef Lhévinne, the Russian pianist, played a remarkably taxing program to a full house.

It is no longer an easy matter to arrange an interesting piano program, for the Bach, Beethoven, Chopin and Liszt formula has become somewhat stale. And yet one can vary such a program only by introducing an occasional new work or an infrequently played one. Mr. Lhévinne struck a happy medium and opened with the glorious Bach *Fantasia and Fugue in G Minor*, which he played with a power and intellectual grasp that called forth spontaneous applause. A Beethoven sonata, the programmatic one in E flat, op. 81, followed and here too there were qualities that showed its performer a pianist who had gone far beneath the surface in preparing the work. There have been Russian musicians in this country who have been denied credit for understanding Beethoven. Mr. Lhévinne is not one of them, for he is sufficiently cosmopolitan to feel the spirit of the German master quite as thoroughly as though he were of Teutonic birth.

That even a *blasé* New York audience likes a good, wholesome melody was proved when the pianist played the Mendelssohn "On the Wings of Song" in the splendid Liszt setting. Here was an opportunity to give of his best in the way of singing tone and he did it wonderfully. There was resounding applause when he finished. The Tausig transcription of Schumann's "El Contrabandista" was what might popularly be termed a "hit." Even greater applause followed it and after repeated bows Mr. Lhévinne had to give it again.

There was, too, a Chopin group, the G Flat Impromptu, the Nocturne, op. 9, No. 3; the *Fantasia*, op. 49; a Glazounov *Gayotte* and an Oriental *Fantasy*, "Islamey," of Balakirev.

Mr. Lhévinne appeared at this recital a greater artist than ever before. In the words of a noted critic, "he has the lion's paw" and his octaves, in fact all his passage work, is extraordinary. This came to the fore in his handling of the Brahms *Paganini Variations*, music that makes the highest technical demands on the player. Mr. Lhévinne had no trouble with them, striking their climatic heights with apparent ease. His hearers' reception of his entire work left no doubt of its electrifying effect.

A. W. K.

Schumann-Heink in Cincinnati Recital

CINCINNATI, Jan. 12.—The only musical event of importance during the week just passed was the song recital by Mme. Schumann-Heink on Tuesday evening. This popular artist was greeted by a splendid audience and the concert was a success in every respect. Mme. Schumann-Heink was assisted by Edward Collins, a young concert pianist of attainments, and by her accompanist, Katherine Hoffmann. F. E. E.

Bonci to Give New York Recital

Haensel & Jones announce Signor Alessandro Bonci's only appearance in concert this season at Æolian Hall, Saturday evening, February 15. Details regarding this event will appear in MUSICAL AMERICA next week.

GRUPPE'S ARTISTIC GROWTH REVEALED

'Cellist's New York Recital Shows Him Well on Road to Summit of His Calling

Back from a European tour which included appearances in the principal cities of the British Isles, Paulo Gruppe, the young Dutch 'cellist, played a recital to a good-sized audience on Monday evening last at Æolian Hall, New York, assisted by Max Herzberg, pianist.

Mr. Gruppe has been accepted as an unusually gifted performer on the 'cello for a number of seasons, in spite of his tender years. What was lacking in his playing before he has now acquired and with his present equipment it would seem that he is fitted to enter the lists with those who stand for the acme of the 'cellist's art. The program which he presented gave him a chance to be heard in those three great divisions, ensemble, solo (large form) and solo (small *genre*). Saint-Saëns's D Minor Sonata, a work which is both effective and musically worth while, was the first number and with it Mr. Gruppe convinced his hearers that he is far more than a virtuoso, for he called from his instrument those inherently musical things which go to make the artist not the mere performer on a chosen instrument and made resplendent the lovely themes of the work. There was fine repose in his handling of the choral-like melody of the *Adagio tranquillo* and fire and sweep in the final *Allegro*.

In Bach's C Major Suite, for 'cello, unaccompanied, a work that few young artists dare essay, he proved his right to serious consideration, his conception being musicianly and straightforward. This is indeed admirable, for only too often do our younger players infuse great music with mock-sentiment and the like, defeating their own ends and the composer's intentions.

The final group included Tchaikowsky's familiar "Chant sans Paroles," a lovely Haydn Minuet; Saint-Saëns's "The Swan," which he did so much to the audience's liking that he was obliged to repeat it, and Popper's "Harlequin." As an extra he added a "Moment Musical" of Schubert.

One can safely say that Mr. Gruppe has grown since he was last heard here. His tone is richer and more beautiful and he evinces in his entire work an artistic sense which bids fair to take him to the summit of his calling. He is a solo 'cellist—a *rara avis* these days—and should win many admirers on his present tour.

Mr. Herzberg played the piano part in the sonata with good results and was an efficient accompanist throughout.

A. W. K.

Agnes Kimball to Join New Quartet

Agnes Kimball, soprano, who has toured this country extensively as a concert artist and who has done much ensemble work both in concert and at the Brick Church, New York, where she is soloist, has been engaged as soloist and soprano in a quartet which the Redpath Concert Bureau is announcing for an extensive tour at the beginning of next season. The quartet is being organized thus far in advance so that it may present a special program of unique value.

ÆOLIAN HALL SUNDAY EVE., JAN. 26

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—Photo by
Mishkin.

VERA CURTIS

The Distinguished Young American

Soprano

of the Metropolitan Opera Company

Convict's Gift Touches Tetrzzini.

BOSTON, Jan. 11.—That Mme. Tetrzzini is held in high esteem even by persons who have never heard her sing, was demonstrated yesterday, when a countryman of hers, Charles Alberto, who is serving a life term at the Charlestown State Prison, presented her with a violin made by him, accompanied by a note stating that it was his hope that she would receive it with as much pleasure as it gave him to send it, and that he had served a term of thirteen years and hoped to be freed shortly. Mme. Tetrzzini immediately sent a most cordial letter of thanks, and enclosed a check for a goodly sum of money. E.

Sammarco Engaged for Deauville

CHICAGO, Jan. 13.—Mario Sammarco has been engaged for four performances of opera during the month of August, at Deauville, France. As is well known, at this fashionable resort operas are given with veritable all-star casts. Signor Sammarco will be heard in "Tosca," "The Barber of Seville" and "Rigoletto." In September he sings in Parma, Italy, and in October, for the first time in Prague, Bohemia, where he will be "guest" at three special performances.

Twins for Gustav L. Becker.

Gustav L. Becker, the New York piano teacher, and Mrs. Becker are receiving congratulations over the arrival of twins—a boy and a girl—at their home on Wednesday of last week.

ACTOR NOW OPERA SINGER

Berlin Dramatic "Star" Develops Voice Under American Teacher

BERLIN, Jan. 11.—Berlin's dramatic stage lost one of its leading figures when Waldemar Stägmann discovered that he had a singing voice. For several years Stägmann was the most popular leading man at the Royal Theater, but he has now entered upon a new career leading at the Royal Opera House.

Dr. Emil Paur, conductor of the Royal Opera, learned that Stägmann had a fine tenor voice and persuaded him to abandon the dramatic stage for the musical. Without saying anything to his friends Herr Stägmann has been studying for some time with Mme. Schön-René, the American vocal teacher of this city, and his new venture came as a complete surprise.

Spanish Singer Studies with Robsarte

Señor Cheverra, a prominent Spanish baritone, who has been associated with the Imperial Opera, St. Petersburg, Athens and Cairo, and who has just finished a season at Havana, Cuba, is at present studying in New York with Lionel Robsarte. Señor Cheverra leaves next month to fill an engagement in Rio Janeiro.

Samuel Bovy, the French conductor, who came to the Metropolitan during the Comried régime, is now at the Grand Théâtre, Lyons.



—Photo by Moffett

HERBERT WITHERSPOON'S

Success in "The Messiah" with the
New York Oratorio Society, Dec. 27, 1912

Mr. Witherspoon has sung "Thus Saith the Lord" a great many times, but never better than he did it yesterday. He was warmly applauded after it and the air that followed and for "Why do the Nations."—*Evening Post*.

Of these Mr. Witherspoon commanded the largest approval by reason of his admirable phrasing, his dignity of style and his excellent enunciation.—*Sun*.

Herbert Witherspoon's voice was rich and flowing, equal to the demands made upon it by the florid music.—*Evening Mail*.

Herbert Witherspoon was masterly.—*Brooklyn Daily Eagle*.

Mr. Witherspoon in the matter of style deserves an extra word of praise.—*Globe*.

Herbert Witherspoon of the Metropolitan Opera House delivered the base solos with fine tones, authority and clearly understood enunciation.—*World*.

Herbert Witherspoon gave fine expression to his arias.—*Evening World*.

Witherspoon's "Why do the Nations" won as hearty applause as another opera bass with another chorus last week.—*Evening Sun*.

Mr. Witherspoon outdid himself and in his solos gave the finest vocal nuances.—*Staats Zeitung*.

Nearly all the elasticity of the work was compelled by them (the solo singers) Mr. Witherspoon in particular.—*Tribune*.

Herbert Witherspoon as always sang with musical intelligence and authority.—*Press*.

The Wolfsohn Musical Bureau, 1 W. 34th St., New York

HANS SACHS IN HIS OWN TOWN

Nurnberg's Delight in Memory of the Famous Shoemaker-Poet Whom Wagner Immortalized—Americans in Music of Germany—Prejudices That Will Not Down—A Word as to Musical Patriotism

BERLIN, December 28, 1912.

Dear MUSICAL AMERICA:

Considerable confusion seems still to exist in the minds of many otherwise well-informed musicians as to who the Meistersingers were, and who the Minnesingers; while it is possible to find others who have never heard of either.

A young college student of eminent ability as a gridiron chieftain, when abruptly asked in the German history class to state what a Minnesinger was, hoping to bluff it out, brazenly responded as follows:

"A Minnesinger is a species of small fish which emits sounds resembling those made by a person when singing!"

To which the amused instructor facetiously replied:

"Whereas your fancy has grossly deceived you it is not to be denied that the Minnesingers are to be looked upon as small fry when compared to the Meistersingers who followed them, and that while they were never found in schools they nevertheless contributed greatly in establishing the use of the modern major scale."

In "Tannhäuser" Wagner clearly illustrates the customs in vogue among the Minnesingers who were really wandering poets and singers of aristocratic birth. They were the German troubadours and plied their arts from the latter part of the eleventh until the end of the thirteenth century without producing a David or a Caruso.

The society of Meistersingers which flourished in many German cities during the fourteenth, fifteenth and sixteenth centuries, consisted, on the other hand, of plain workingmen. They established themselves in schools, and in order to qualify for membership the candidate was obliged to comply to the letter with the requirements of no less than one hundred rules.

Nürnberg enjoyed the distinction of owning the most celebrated branch of the craft. I am sending a picture of the old church of St. Catherine which was used by the Nürnbergers as their school and for their contests.

Records of Hans Sachs

The mastersinger of them all, Hans Sachs the shoemaker, has left records of his talent as a poet, but as to his vocal ability I was unable to find the faintest clue. The Nürnberger is proud of him nevertheless and has set up a handsome bronze statue to his memory in the Spital-Platz. His workshop, which was at the back of his house in the Hans Sachs-Gasse, looks out upon a passage unrivaled perhaps in all Nürnberg for its dismal and uninspiring aspect.

1913—1914

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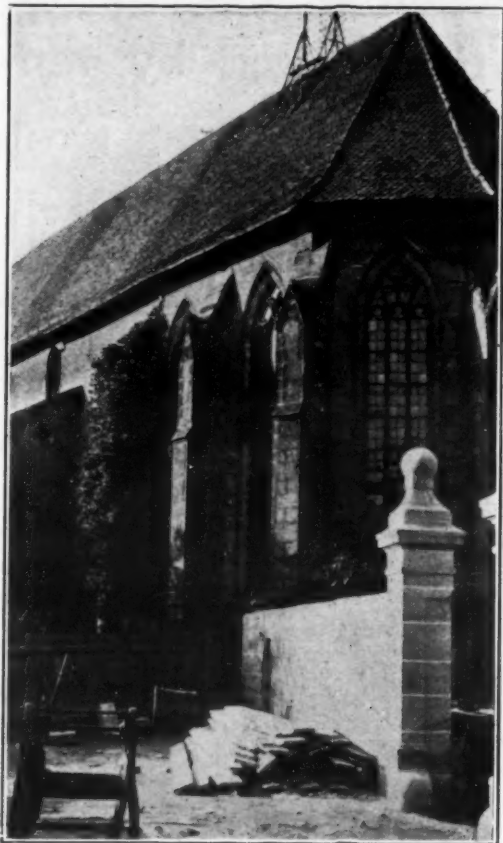
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C. A. ELLIS, MANAGER

SYMPHONY HALL

BOSTON

Since the character of Hans Sachs is so prominently set forth in Wagner's "Die Meistersinger von Nürnberg" it is easily understood why that opera continues to be the most popular in the repertoire given at the Nürnberger Municipal Theater. The loyal Nürnberger speaks of it with as much



Church of St. Catherine Used by the Nürnberger Meistersingers as Their School.

reverence and respect as does the Oberambergauer of his Passion Play. I took advantage of an opportunity to hear a performance of it there and was so deeply impressed with the realistic staging of the work that the mere recollection of it still gives pleasure.

Un-American Americans

On two recent occasions patriotic Americans in Berlin were forcibly reminded of the disposition of their countrymen to indulge in un-American practices when in a foreign country. A vast number of the hundreds of music students who come to Berlin year after year apparently look upon music study in Germany as a grand opportunity in which to celebrate their freedom from parental discipline.

As a consequence of the excesses indulged in by such thoughtless youths many Germans have a wrong idea of law and order as they exist in America, until it has now become the fashion to dub as a "Verrückter Amerikaner" any one who makes himself unduly conspicuous in public.

Not long ago I was very much surprised to see a super-intoxicated native riding through one of the principal streets in an open cab. "One of your countrymen," disdainfully remarked my German companion. I was righteously indignant, but in the ensuing argument found my opponent immovable, simply because the man had had his feet on the opposite seat! In his glorified condition he had unconsciously fallen into a practice accredited solely to Americans, one which is however decidedly offensive to Germans.

The majority of American music students here are nevertheless serious and well-behaved. For the most part they are obliged to live frugally. This condition, together with the usual struggle with homesickness, tends to dishearten many an ambitious newcomer. The announcement of a Thanksgiving dinner and dance, which is made annually a short time before turkey day by a committee of resident Americans, is therefore received with great rejoicing by these lonely and forlorn boys and girls, many of whom are away from home for the first time in their lives.

A Sad Disappointment

What a sad disappointment is in store for most of them, however, when upon closer investigation they find themselves cruelly debarred from joining their more prosperous colleagues in this national celebration because of the prohibitive price charged! It is only eight marks, which, however, does not include the price for

drinks and tips, but eight marks is a mighty big sum in the eyes of the average music student in Berlin, and he can ill afford to part with such an amount merely for a few hours of association with his fellow countrymen, desirable as that may be.

The exclusiveness of the functions arranged for Americans by Americans in Berlin has aroused the ire of many a patriot. The most fashionable, and consequently the most expensive, hotels and eating houses in the city are selected for teas and dinners, and thus those who during their European residence have cultivated a desire to ape a shoddy aristocracy are given an excellent opportunity to radiate self-sufficiency, while the struggling music student, who, as is known, represents the bulk of the colony, remains dutifully at his scale practice and contents himself perhaps with the recollection of his last turkey dinner with the old folks at home.

Americans Most Industrious Students

In spite of the fact that America cannot compete with Europe so far as musical traditions are concerned, she nevertheless is producing interpretative talents every bit as great. The successes achieved by young Americans every season in Germany, the musical stronghold of the world, goes to prove the truth of that statement. Furthermore, Americans are acknowledged by the most celebrated teachers in Europe to be the most ambitious and industrious of all students.

Not all those who manage to get to Europe are talented. Neither are those of the best talent undergoing the processes of development here always representative of the best to be found in the United States. Our country has perhaps more unimproved property in the way of musical talent scattered over its vast expanse than any other nation in the world. Yet these promising lights remain effectually hidden because the financial help needed to exploit them is not forthcoming.

When, as happens once in a great while, some philanthropically inclined American gets an inspiration to devote a little attention, and incidentally money, to the cause of Art, it is only reasonable to suppose that a sense of patriotism should compel him to single out a worthy native-born son or daughter of undoubted talent and loyally stand by until the object of his philanthropy has completed his artistic development.

Not a Patriotic Example

But like the shoemaker whose own shoes were always shabbier than any of those brought to him for repairs, so it would appear that love of country and pride in the ability of one's fellow countrymen is not always to be recognized in the public deeds



Bronze Statue of Hans Sachs in Nürnberg.

of some of those of whom, above all people, patriotism is to be expected. The wife of a former United States ambassador who has picked out a young Polish violinist upon whom to lavish her whole-hearted support and protection is therefore scarcely to be defended against the criticism which her action has called forth from many American citizens on the Continent. American students quite naturally

interpret this show of preference on the part of such a distinguished lady as meaning that among the many decided American talents at home and abroad not one was worthy to become the protégé of an American ambassador's wife.

The young man in question, who is now twenty years of age, has been under this lady's patronage for about four years, and through her efforts provided with a violin costing some \$6,250, and also with instruction from one of the best masters in Berlin. The quality of his playing revealed at his recent début in this city was not, however, of an order to warrant his being chosen and thus honored in preference to one of the many American students of talent who bob up here every season and who, because of the lack of financial support, are obliged to return home after a year or two to be-



Back of Hans Sachs' House Showing Windows of His Work Shop.

come teachers or perhaps orchestra players.

When those of our countrymen who are in a position to set an example continue to humiliate American musical talents in the eyes of the world, we can scarcely hope to remove the strong prejudices still held by the German critics against us as a musical nation.

Disdain for Things American

In his report of an organ concert given by an English organist in Berlin a short time ago a critic on one of the best-known music journals gives full vent to his hearty disdain for what is recognized in America and England as good concert music. Through ignorance or perhaps with malice of forethought he calls the concert given an "Amerikaner" and furthermore designates compositions by Englishmen like Hollins, Smart and Archer and by the Dutch composer Silas as a "row of American works of art unworthy of discussion!"

He proceeds nevertheless to characterize Hollins's brilliant Concert Overture in C Minor as "a piece which would be quite effective on a modern electric barrel-organ whose mechanical and musical performances hypnotize the gaping crowds that frequent the slot-machine theaters!"

So you see, it will require much time and patient endeavor to convince Germany that we have really grown beyond the state of mere musical dilettantism.

Yours,
DER WANDERER.

National Institute Honor for Russell.

BOSTON, Jan. 12.—Director Henry Russell, of the Boston Opera Company, has just received a notification that he has been nominated as a member of the National Institute of Social Science, "in recognition of distinction attained in operatic production." President Taft is the honorary president, with Hamilton W. Mabie, Elihu Root, Joseph H. Choate, Jane Addams and Mabel Boardman as an executive committee. Mr. Russell will be connected with the department of art and letters, in which department are included the following members: David Belasco, David Bispham, Geraldine Farrar, Mrs. Fiske, Daniel Frohman, Ellen Glasgow, William J. Henderson, E. M. Holland, Eben D. Jordan, H. E. Krehbiel, Robert B. Mantell, Julia Marlowe, Mme. Nordica, Otis Skinner, E. H. Sothern, David Warfield, James Bryce and Mrs. Kate Douglas Wiggin. This is the first time in the history of the society that the honor has gone to an impresario.

Mme. Maria GAY Giovanni ZENATELLO

Contralto Tenor

Successful appearances in Chicago with Chicago-Philadelphia Opera Company in Aida, Trovatore, Manon and Carmen are followed by remarkable representations at Boston Opera House in Pelléas et Mélisande, Louise, Cavalleria, Aida and Traviata. Mme. Gay a great success in Concert.

PRESS REVIEWS:

CHICAGO

ZENATELLO

MANON

Chicago Evening Post, Nov. 27.—We also had a tenor for the opera, indeed that rare bird, a true tenor, and Mr. Zenatello came to give us aid in the one place where we needed it. A sure, vigorous voice, squarely on the key without the disconcerting tremolo, and a man back of it singing with feeling for what he was doing, an artist who has found himself. Also for the benefit of inquiring souls, we would like to state that the music of that part is wretchedly hard to sing, demanding extreme power in the artist, though lacking the peculiar kind of virtuoso display which shows the audience the difficulties as well as their successful accomplishment. We are exceedingly glad of such a tenor and hope that Mr. Dippel has a stout cord firmly attached to him.

MME. GAY

CARMEN

Chicago Evening Post, Nov. 29.—Her Carmen is reduced pretty nearly to the original animal, free to do precisely as the mood stirs her, with no proprieties to observe, and those who have lived much in Latin countries realize that their standard of life's little conventions differs radically from ours, so she keeps you in interested, or troubled, expectation as to what she will do next.

MME. GAY AND ZENATELLO

AIDA

Chicago Tribune, Nov. 29.—Mr. Zenatello set the vocal standards of the evening with the "Celeste Aida," which difficult aria has never been sung better here, not even by Caruso. He sustained this high level of art with fine authority. Mme. Gay was a stately Amneris.

Chicago Daily News, Nov. 29.—Maria Gay assumed the royal mien of Amneris with as much dignity as she had the previous night abandoned herself to the low lived insolence of the vulgar gypsy. Her voice had a depth and richness ringing through its range that was in comport with her characterization right royal—with much to impress in grace and repose of hearing that was profoundly pleasing. Her gifted consort, Zenatello, swept into the zone of high artistry with an investment and vocalism of Radames in a fashion that was equally impressive and stunning in its vocalistic sweep, and it seemed like the good old days had come again when he sang "Celeste Aida," with its high ranged and difficult tonalities all intact and brilliant—minus the sensational effort that frequently leans upon this single aria for the tumult of applause. The work of Zenatello throughout the evening sustained a high standard.

BOSTON

MME. GAY

PELLÉAS ET MÉLISANDE

Boston Herald, Jan. 9.—Mme. Gay's rich tones give weight to the reading of the letter, one of the most impressive scenes in the drama, impressive by the suggestion of bodement, by the prevailing stillness, the hush of anticipation more compelling than that of reflection.

Boston Globe, Jan. 9.—Mme. Gay gave dignity and the wealth of her voice to the part of Genevieve, again making the reading of the letter a feature of the evening.

Boston Advertiser, Jan. 9.—Mme. Gay has a minor rôle, but the letter scene is one to be remembered.

CAVALLERIA

Boston Herald, Dec. 31.—As Santuzza in "Cavalleria," Mme. Gay was fitted with a rôle that made her powerful voice and robust methods of expressing hatred and contempt peculiarly in character.

Boston Post, Dec. 31.—Marie Gay was the Santuzza. She interpreted the rôle with what may be taken as the impulsiveness and emotionalism of the Sicilian woman.



Mme. Gay as Santuzza in Cavalleria

Boston Transcript, Dec. 31.—Mme. Gay's Santuzza, primitive and sombre of passion and vigorous of song.

Boston Journal, Dec. 31.—Maria Gay as Santuzza was the most impressive figure in the "Cavalleria Rusticana" performance.

Boston Advertiser, Dec. 31.—Mme. Gay's richly colored contralto has never been more delightful than this season. She sang Santuzza's music interestingly.

LOUISE

Boston Herald, Dec. 19.—Mme. Gay gave a strongly marked performance of the mother, a performance true to life in its intolerable nagging. In the third act she was impressive by the quiet intensity of her supplication.

Boston American, Dec. 19.—Maria Gay, as the mother of Louise, displayed a restraint and an intelligence that made her characterization truthful, and she sang with fine tone and expression.

Boston Advertiser, Jan. 6.—Mme. Gay, as the unreasonably harsh mother, again added the lustre of a new triumph to her previous successes. With little to do but scold when not wheedling, deceitfully she gave the part a dignity and reality that spoke well for her sterling artistic merit.

GAY

AS SANTUZZA IN CAVALLERIA

Boston Transcript, Dec. 19.—Mme. Gay composed her impersonation with minute and fused detail of this woman going about her household tasks as though they were part of no opera, as though no audience was looking on. She was mocking from acerbity of nature, she was domineering from habit of life; she was short and irritable of speech; and still

she could "mother" her "old man" and have her maternal anxieties when his final anger burst upon Louise. In all this Mme. Gay, as an operatic actress should do, characterized in tones as well as in action.

AIDA

Boston Herald, Jan. 2.—Mme. Gay was passionate, dignified or distraught, as the occasion required, and sang with an agreeable intensity of emotion.

Boston Advertiser, Dec. 28.—Amneris, the amorous but revengeful daughter of the Egyptian King, well fits the dark beauty of Maria Gay.

Boston Transcript, Dec. 28.—Mme. Gay went her way through an Amneris that is large and sure of voice, that is intelligent and discerning.

Boston Herald, Dec. 28.—Mme. Gay sang the superb music of Amneris with breadth, dignity and passion.

CONCERT

Boston Herald, Dec. 30.—Mme. Gay's full and sonorous mezzo was particularly pleasant in duets with Mr. McCormack. She sang with dramatic intensity and expressiveness throughout and carried her more than proportionate share of the solo work in a manner that was above criticism.



—Copyright Aimé Dupont.
Giovanni Zenatello, the Tenor, Who Will Join Boston Opera Company

Boston Post, Dec. 30.—Mme. Gay has rarely sung to greater advantage. The music, with the exception of two or three places which lay rather high, seemed to have been written for such a voice, and Mme. Gay had precisely those qualities which Mme. Rappold lacked. The voice was never deeper and richer, and Mme. Gay sang with comprehension and sincere devotion.

Boston Record, Dec. 30.—We were strikingly reminded of the breadth and power of Mme. Gay's voice, which was wonderfully displayed throughout the many severe tasks imposed by this grand music. Her extraordinary range, her exactness of technique and exquisite purity of tone were a delight. Her singing yesterday was one of the most artistic performances she has given at this house.

Boston Transcript, Dec. 30.—Mme. Gay's darkly-shaded mezzo tones shed the note of foreboding so appropriate to the music she sang. And she has seldom sung better.

ZENATELLO

AIDA

Boston Journal, Dec. 28.—Equally welcome for this "Aida" premiere was Giovanni Zenatello, with whom Chicago has just parted reluctantly, for his presence as Radames alone insures a performance of superior merit. It was in this popular masterpiece of spectacle and song that this unsurpassed Italian lyric tenor made his debut here four years ago, and he is a much bigger artist now than he was then. His opulent tone matches the opulence of Verdi's melodious score and he looks the part of the military hero and acts it well.

Boston Globe, Dec. 28.—The principal item of importance is rather that Mr. Zenatello has rejoined the company after filling the goodly spaces of the Chicago Auditorium with his resonant tones, and apparently to the large pleasure of all who heard him, he last night addressed the familiar rhapsody to the heavenly Aida in a voice of the same superb virility and a style as well governed by a clear artistic sense as when he last was heard in Boston. Indeed, his singing indicted the fuller authority derived from unremitting study and discernment, for Mr. Zenatello is a close and tireless student of the various phases of his art. He was received eagerly.

Boston Advertiser, Dec. 28.—Zenatello, who has been singing at Philadelphia and Chicago, finds the part of the heroic lover of Aida, the slave girl, much to his liking, and he appears at his very best in its romantic and tender strains, as well as in its more heroic moods. His "Celeste Aida," the first solo number of note in the opera, which is always so good that it brings audiences on time for fear they will miss it, shows his fine flexible voice to perfection. He knows how to look and act the handsome soldier and to take advantage of every inch of his stature.

Boston Post, Jan. 2.—Mr. Zenatello has the requisite brilliancy and strength in his tones to cope with the unusual vocal demands of the part.

LOUISE

Boston American, Jan. 5.—Giovanni Zenatello appeared for the first time as Julian and sang with the mannerisms of a true French tenor. Nobody would dream he was the roaring Italian tenor of "Aida," to hear his thin and beautiful lyric voice in "Louise." Zenatello is becoming a very great artist. More power to him!

Boston Advertiser, Jan. 6.—Zenatello, as the lover Julien, was a vocal delight. His intense tones suggested passion at once. He pleaded fluently in the first act, and made a most ardent adorer in the third. Quite effective, too, was his transition from appeal to sardonic anger in his love-song outside the girl's work-room.

Boston Post, Jan. 5.—The cast had been changed in one important particular—the substitution of Mr. Zenatello for Mr. Clément as Julien. Mr. Zenatello was remarkably successful, and his voice stood him in good stead in the duet of the third act.

TRAVIATA

Boston Journal, Jan. 7.—Zenatello, who is better suited to be the famous diva's associate than any other tenor she has so far borne with this season, was the younger Germont last night.

Boston Herald, Jan. 7.—The audience applauded the scene at the close of the second act, between Mr. Zenatello and Mr. Polese, with evident appreciation of the emotional significance of the dramatic action.

Boston Advertiser, Jan. 7.—Mr. Zenatello was a capable Alfredo and proved by his singing of this part that although pre-eminently at home in dramatic rôles he is equally efficient in the lyric style.

ECHOES OF MUSIC ABROAD

Bayreuth Faces Necessity of Removing Ban from Singers Who Participate in "Parsifal" Performances Elsewhere—Dr. Coward's Sheffield Choir as a Two-a-Day Music Hall "Turn"—Hans Richter Burns His Batons—Bachhaus Beards the Beethoven Lions in Their Den—The Case of Coleridge-Taylor and the Folly of Parting with Copyrights

WHEN "Parsifal" has fallen from its lofty exclusiveness and been merged into the repertoire of every opera house in Europe that prides itself on at least appearing to be wide-awake the Bayreuth powers, if they would not perforce compromise the standard of their festivals, will find it necessary to rescind the edict tacitly enforced since Heinrich Conried violated the Bayreuth sanctity of that work debarring all participants in unauthorized performances of it from ever again singing in Wagner's holy city. Germany has none too many tenors capable of making even a merely passable *Parsifal* and it may safely be predicted that all that there are and many of the utterly inferior, as well, will be pressed into service for the *Pure Fool's* first lessons in Old World geography.

So the fact that Heinrich Hensel has been engaged, for one of the productions to be made elsewhere immediately on the expiration of the copyright does not necessarily mean that this tenor, who was Ernst van Dyck's alternate *Parsifal* at Bayreuth at the last two festivals, will dwell forever thereafter under the Bayreuth curse. The Théâtre de la Monnaie in Brussels, which believes in having German singers and a German conductor for Wagner's lyric dramas, has fixed January 2, a year hence, as the date of its production of the work so grudgingly set free by the Widow of Bayreuth, and has assured itself already of the services of Herr Hensel. The conductor chosen is not yet announced, but in all probability it will be Otto Lohse, who is extraordinarily popular in Brussels. He is shortly to leave his duties at the Leipzig Municipal Opera long enough to superintend a brief special season of German opera at the Monnaie. That institution was very loath to surrender him to Leipzig's prior claim last June at the end of his year as its conductor-in-chief.

* * *

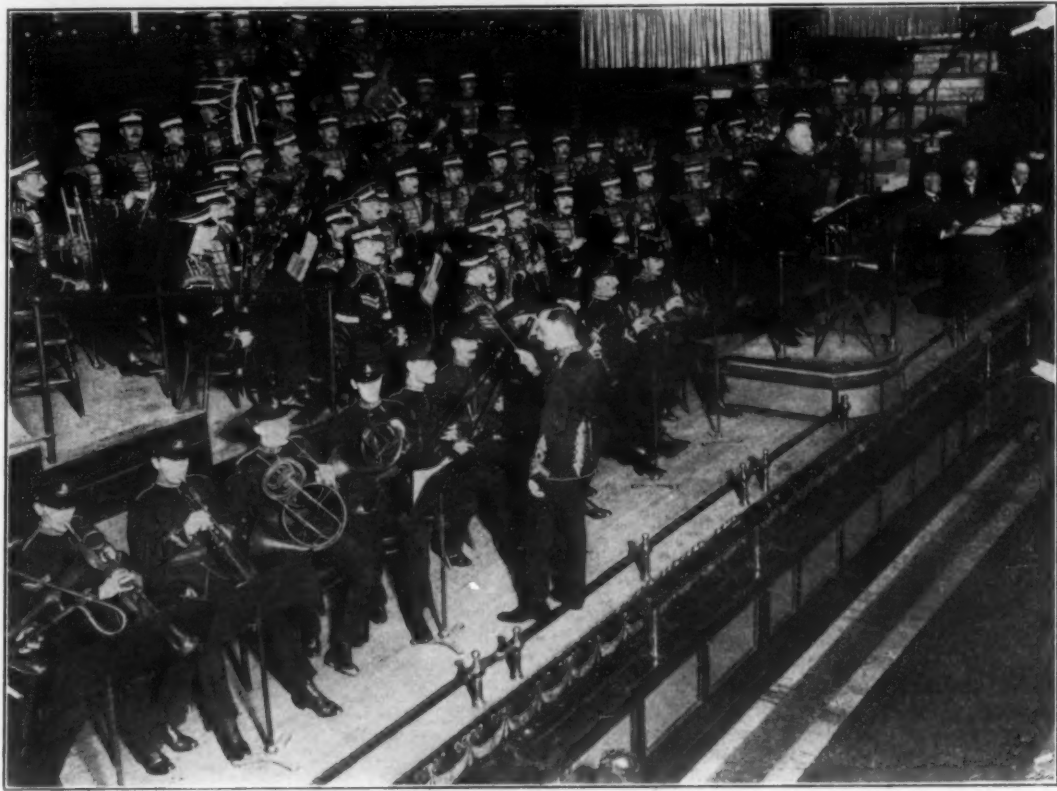
THE London music-hall stage which has been musically sanctified by singers of the prestige, present or past, of an Edyth Walker, a Maggie Teyte, a Ben Davies and an Albani, has now received with open arms the Sheffield Choir that sang its way around the earth a year or so ago. It was the London Coliseum that engaged it as a two-a-day attraction to sing madrigals, glees, part songs, a *capella* choruses for mixed choir and choruses with orchestra accompaniment, all the music to be by native British composers.

The London *Daily Telegraph* recalls that the Sheffield Choir's conductor, Dr. Henry Coward, set a noteworthy example to the lesser lights in the field of musical composition who once flourished in England by giving up the creative art entirely on discovering at an early performance of Elgar's "Dream of Gerontius" that the musical language of the past had come to an end and that the new idiom was then not natural to him.

The vocal tests adopted for the Leeds Festival Choir of 1913 would seem to indicate that "the cords of efficiency," as the *Musical Standard*, not scenting a pun, expresses it, "are being tightened in order to secure the finest obtainable choral material."

The threefold test consisted of (1) major scales to test volume, quality and compass; (2) a printed passage written by Chorus-Master Fricker and sent to each applicant a week in advance, consisting of a difficult example in Bach style, twelve bars long, changing from 12/8 to 3/4 time and calculated to test breathing, compass and phrasing; and (3) a more sight-reading test than that applied to the Sheffield Festival chorus. Applicants were not deterred by the conditions, as the 350 accepted were chosen from some 700 candidates.

BETWEEN Sir Charles Sanford and a prominent English publishing house a correspondence has been carried on lately in London newspaper columns regarding the terms on which the late Samuel Coleridge-Taylor's works were published, a correspondence in which the main point at issue appears to have been somewhat ob-



—Photo by the Boston Photo News Co.

Lieut. J. Mackenzie Rogan, a Prominent British Bandmaster, Lecturing on Regimental Bands, with the Band of the Coldstream Guards Giving Illustrations.

scured. The important question was, whether the late Coleridge-Taylor, on behalf of whose dependents a public appeal has recently been made, got as good terms as he might have been expected to receive for his "Hiawatha." *Truth* thinks that his publishers have hardly shown that he did. Their defence is that he was "a typical instance of the young composer who prefers to sell outright until he has made a reputation."

All authors and composers know nowadays, observes *Truth*, that it is madness to part outright with the copyright of any work, and when, from force of circumstances, they adopt this course, it does not by any means follow that they "prefer" the arrangement except in a very restricted sense of the term. Coleridge-Taylor would doubtless have "preferred," if he had had the choice, the infinitely fairer arrangement which Sir Charles Stanford advised him to propose in the case of one of his earlier works, namely, a royalty after sufficient copies had been sold to defray the cost of publication.

When he made that suggestion, however—in the eloquently diffident and apologetic manner of a young composer approaching an all-powerful publishing firm—the publishers curtly suggested, so it seems, that he should take his piece elsewhere, and added that they should destroy the plates of it forthwith. Of course, this brought him to his bearings at once, and in reply to his humble request, "Do kindly go on with the printing," they magniloquently consented to be appeased, and published the work on the original terms. After this it is not altogether surprising that in the case of "Hiawatha," in the publishers' words, "the question of a royalty in connection with this work, either as a whole or in part, was never raised."

"It is the old, old story in all of these author versus publisher controversies. From the strictly commercial point of view

the publisher's attitude is unimpeachable. None the less the fact has long since been established that it is a disastrous practice for a composer to part with his copyright altogether."

* * *

DURING the coming Spring the interest of the music world at large will be monopolized by the many celebrations that will be held in honor of Richard Wagner's centenary. Preparations on various scales of magnitude already are going forward in many of the larger Continental cities.

London is to have a gigantic concert at the Albert Hall on May 22, the master's birthday. For it the organizer, the experienced impresario Schultz-Curtius, had hoped to secure the services of Dr. Hans Richter as conductor, to which end he wrote to the veteran expounder of Wagnerian beauties last Summer. The reply, notes the London *Telegraph*, was thoroughly characteristic of "Papa Hans." He wrote: "My dear friend Schultz-Curtius,

the ancient Greeks burnt their ships in order to make a return impossible; so, after the 'Meistersinger' performances at Bayreuth I shall burn all my batons.—With best greetings, your old Hans."

This, being final, has resulted in the engagement of Amsterdam's Willem Mengelberg, so enthusiastically estimated by Leopold Godowsky in a recent interview. The instrumental body that will play under his baton will be the augmented London Symphony Orchestra.

* * *

BUT a few weeks ago, it will be recalled, when London was the scene of a musical battle royal of great pianists, both Eugen d'Albert and Frederick Lamond crossed over to England and paid homage to their dearest god by giving Beethoven recital-programs there. Now, as if prompted by a good-natured desire to show Germany and her two Beethoven interpreters with Scotch blood in their veins that England has a pianist of her own capable of delivering the great master's message authoritatively and capable of delivering it in larger doses at a time than even they have been in the habit of administering, Wilhelm Bachhaus has visited Berlin and there given a Beethoven program that has established a new record for length.

Hitherto five sonatas, or the equivalent thereof, have supplied the outside limits of a recital task, but Bachhaus not only played five sonatas but the Variations in C minor as well. The sonatas he played were the opus 31, No. 3, the opus 53 ("Waldstein"), opus 78, opus 81a, and opus 109. On seeing his second program, one of miscellaneous nature, his friends might well feel apprehensive lest the favorable impression created by his first should be prejudiced by the appearance in his Liszt group of the "Norma" Fantasy.

* * *

JANUARY is a month of consummate interest to opera-lovers in both St. Petersburg and Moscow this year, for while introducing Richard Strauss's "Elektra" in Russia at the capital's Imperial Opera House, otherwise known as the Marien-

Theater, it is also treating the patrons of the sister institution in Moscow to a special Wagner season. Hitherto it has been impracticable to incorporate the Wagnerian works into the regular repertoire of Moscow's Imperial Opera on account of the dearth of native tenors equal to their demands. This Wagner month has been made possible by the decision of Teliakowsky, the director-general of Russia's Imperial Opera Houses, to lend to Moscow St. Petersburg's two Wagnerian tenors, Yershoff and Mateveff.

Strauss excites more interest in Russia than any other of Europe's moderns, according to Director Teliakowsky, and for that reason "Elektra" was chosen as one of the season's novelties for the capital, the rigid censorship in force putting "Salomé" entirely out of the question. Elaborate preparations have been made for "Elektra's" Russian debut, which is timed to take place at ten o'clock in the evening, the lateness of the hour being necessitated, according to a lame authoritative statement, by "the complicated stage settings."

A recent "event" in St. Petersburg's opera world was the appearance of Félia Litvinne, the Russian soprano much beloved of her adopted people, the French, with Féodor Chaliapine in Seroff's opera "Judith." The big basso sang *Holofernes*, and the public manifested great delight over the singing and acting of the two native "guests."

Stravinsky, the composer of the "Fire-bird" ballet, produced in Paris and London, has completed a new ballet in two acts, entitled "The Sacred Springtime," and in it the New York *Sun* sees indications that in their efforts to invest the ballet as an art form with great symbolic significance the Russians are in danger of overreaching themselves. The first act, which is called "A Kiss for Mother Earth," consists of ancient Slav games and ends with the kiss, which the oldest of the men imprints upon the ground. The scene is laid in a dale near a sacred hill. The second act, "The Great Sacrifice," takes place on the summit of the hill in a sort of labyrinth. Young girls are conducting some mystic games which end in one's being chosen as a sacrifice. Old men in bearskins arrive. The girl to be sacrificed dances her last dance and then falls dead. And that is the end. The music, it is suggestively stated, fully corresponds with the text.

* * *

PERHAPS Georgette Leblanc-Maeterlinck is well advised in practically retiring from the lyric stage and devoting herself once more to straight dramatic work, the field from which she entered upon her somewhat limited career in opera. Since her return from her guest engagement in Boston last Winter she has spent much of her time in historic research bearing upon the period of her husband's play, "Mary Magdalen," which, though seen in New York two years ago, has not yet been given in France, where its first performance is to take place in Nice at the Municipal Casino. Besides creating the name part the Belgian poet's wife will also superintend the production generally.

Moreover, a special Maeterlinck theater, with Mme. Leblanc as actress-manager, is to be inaugurated this Winter, while an extensive *tournee* of Europe's leading cities with a Maeterlinck repertoire is also being projected. Music dramas based on the Maeterlinck plays have no place in the plans.

* * *

BELGIAN scientists are planning a remarkable exhibition of the latest achievements of the inventor in connection with wireless telephony, according to London advices. At the International Exposition to be held at Ghent next Summer there will be erected a steel mast 360 feet in height in connection with the installation of a valuable wireless station.

This will be in communication with what the press agent vaguely refers to as "the opera house at Rome," presumably meaning the Costanzi, and the singers of the season there "will be enjoyed"—this is a rash assertion, though the publicity promoter is doubtless relying upon distance to

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

lend enchantment—"by the thousands of visitors in the exhibition grounds, although their voices are some seven or eight hundred miles away. Complete operas and concerts, with all their orchestral effects, will thus be passed on to Belgium." The wireless station will be situated in front of the Congo Palace, at the head of the main avenue which traverses the Exhibition grounds. Along this avenue will be constructed a vast number of picturesque chalets, each of which will be fitted with telephone receivers, so that the "wireless music" may be enjoyed in comfort in the heart of the crowd.

* * *

FOR four weeks the Covent Garden Opera House, of London's most imposing opera traditions, has played host to the cinema. But the circumstances have been unusual. A reproduction, said to represent "the last word for some time" in cinematography, of Max Reinhardt's stupendous pantomime, "The Miracle," as given a year ago at Olympia in London, has been given, with all the original music composed for it by Engelbert Humperdinck, who paid for his overwork with a physical eclipse of months' duration. An orchestra of seventy-five and a chorus of

sixty have been providing this Humperdinck music, and at the opening performance the composer was on hand to conduct in person.

Ferruccio Busoni has composed the incidental music for the Chinese play that is soon to be produced at St. James's Theater, London. The title of the play, which is written in prose and verse, is "Turan-dot, Princess of China," and the author is Dr. Karl Vollmöller.

* * *

BY the death of Charles Diederichs, the director of the Stettin Musical Society, the German city of Stettin comes into possession of the sum of \$75,000, which is to be devoted to the cause of Music, Heavenly Maid. The town has decided, in conformity with the testator's wishes, to found a municipal orchestra and, moreover, to appropriate a sum of \$125,000 bequeathed by another public-spirited citizen, to the building of a large concert hall.

J. L. H.

Mrs. Brailey with Knoxville Chorus in Hugo Wolf Cantata

KNOXVILLE, TENN., Jan. 2.—At its holiday concert the Tuesday Morning Musical Club, augmented by a male chorus, gave Hugo Wolf's cantata, "Christmas Night," with Mrs. Bertha Roth-Walburn as conductor and Charlotte Nelson Brailey, of New York, as soloist. It was an occasion of rare felicity among music-lovers of this city to have the pleasure of hearing this splendid work. Mrs. Brailey delivered the message of "The Angel of the Annunciation" with a discriminating sense of its exalted import, her voice at all times fully equal to the exacting demands of the part; and the chorus rose to a splendid climax in the double-chorus at the end. The success of the performance was due largely to the able efforts of Mrs. Roth-Walburn as conductor and the sincere and accomplished work of Mrs. Brailey, who makes her début this season in opera as prima donna in Parelli's "The Quarrelsome Lovers."

Edmond Clément in Boston Opera Concert

BOSTON, Jan. 6.—The program of the sixth of the Sunday afternoon concerts at the Boston Opera House yesterday was unusually interesting. The soloists were Edmond Clément, tenor; Horace Britt, cellist; Mmes. Barnes and Gautier and Messrs. Diaz and Sampieri. The orchestral pieces were Berlioz's Overture, "Le Carnaval Romain"; Debussy's "L'Après midi d'un Faun" and "Napoli," from Charpentier's "Impressions d'Italie." Mr. Clément sang songs by Lalo and Ravel, and sang them with his customary exceptional artistry, and so beautifully that he was compelled to add three songs to the program before his audience would allow him to retire. Mr. Britt played the Boellmann "Variations Symphoniques," and played them exceptionally well. Four songs by Florent Schmitt were sung for the first time in Boston. They are arranged for vocal quartet, with accompaniment of piano, four hands, and their titles are "Vehemente," "Nostalgique," "Tendre," "Martiale." They are, of course, in a very modern and individual idiom, and are extremely difficult for the performers. Of the four songs, the last, "Martiale," is the most immediately effective.

Overnight Success for Young Singer as Carolina White's Substitute

CHICAGO, Jan. 5.—Through the refusal of Carolina White to sing the title rôle in "Aida" last evening with the Chicago Opera Company, Enrica Clay Dillon, daughter of the late Judge H. C. Dillon of Los Angeles, Cal., secured her first operatic hearing in her native country. The young soprano is not a member of the Dippel forces, but had stopped off in Chicago on her way home, after concluding a European opera career. Being pressed into service at the last moment by Mr. Dippel, Miss Dillon hurriedly gathered together an equipment of costume and make-up and, without a rehearsal, gave a performance which awakened the enthusiasm of the audience.

Dora von Möllendorff, the German violinist, has just returned to Europe from a tour of China and Japan.

Minneapolis Demands Return of Mildred Potter

Mildred Potter, the popular contralto, has received the unusual honor of two engagements in one season with the Minneapolis Symphony Orchestra. At her first appearance with the Oberhoffer forces there was so much interest in her engagement that more than five hundred people were unable to gain admission to the Auditorium. Such a deep impression was created by Miss Potter's singing in this concert that the orchestra management received numerous letters requesting an opportunity to hear the contralto again. She was thereupon booked for a return engagement and was scheduled to make her reappearance on January 17.

Christine Miller in First Rochester Appearance

ROCHESTER, N. Y., Jan. 2.—In a recent recital before the Tuesday Musicales Christina Miller, the popular contralto, presented an interesting program, including "Three Songs to Odysseus," by Chas. Wakefield Cadman; "Pleurez, pleurez mes Yeux," Massenet; a group of *lieder* by Schubert, Schumann, Reger and Brahms, and a set of songs in English. This was Miss Miller's first appearance before a Rochester audience—an audience which yielded itself to the influence of her charming personality, finished art, and beautiful voice.

Return Appearances for Vera Barstow

Vera Barstow, the young violinist, has postponed her New York concert until a later date, owing to her engagements on tour. Miss Barstow has already been booked for many return engagements, appearing in a second recital in Pittsburgh in March and with the Jersey City Liederkrantz in April. Miss Barstow gives her Boston recital in Steinert Hall, January 26. She is also booked with the Harvard Musical Association and the Boston Symphony Orchestra.

Orchestra Tour and Opera Appearances for Schumann-Heink

Mme. Schumann-Heink is to be the next soloist on tour with the Philharmonic Society when it visits Baltimore, Washington and Richmond, Va. Mme. Schumann-Heink recently made several appearances with the Chicago Opera in that city, and at the end of this month will appear with the Boston Opera Company, her parts including *Brangäne* in "Tristan und Isolde" and *Azucena* in "Trovatore."

Chicago Pianist Publishes Violin Sonata

CHICAGO, Jan. 6.—Heniot Levy has just received word that his Piano and Violin Sonata in C Minor, which won a European prize several years ago, is in process of publication and will shortly be issued by Ries & Erler, of Berlin.

Mr. Levy plays the Chopin F Minor Concerto with the Minneapolis Symphony Orchestra at next Sunday's concert and from there will go on a ten-days tour through Dakota and Iowa, closing with two recitals in Sioux City and Dubuque.

N. DE V.

Orchestral Appearances Arranged for Marie Caslova

Many bookings have been secured by Marc Lagen for Marie Caslova, the young violinist, who comes to America in November, 1913. Miss Caslova will make a tour covering the entire continent. Several orchestral appearances have been secured for this young virtuoso.

Three Southerners on Tour of South

Reed Miller, tenor; Frank Croxton, basso, and John ReBarrar, pianist, of Savannah, Ga., will make a concert tour of the South, beginning on February 5 and lasting until the 20th of the same month. This combination of singers and pianist for a Southern tour will be unique in that all three musicians are Southerners.

Eva Emmet Wycoff with West Virginia Chorus

Eva Emmet Wycoff, the New York soprano, will be the soloist with the Huntington Choral Society, Alfred Wiley, conductor, at Huntington, W. Va., on February 13.

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Hermann Weil, Metropolitan Baritone, Once an Opera Director at Carlsruhe and Mainz—Piano-playing and Composing Also Among Accomplishments of this Versatile Artist—Program-Construction for Opera Star on the Concert-platform

Wagner's Music Drama
"Die Meistersinger"
Conductor, Hermann Weil

WHICH of ye opera-goers at the Metropolitan hath an imagination vivid enough to conjure up such a position on the opera bills for the baritone interpreter of *Hans Sachs* and other Wagnerian worthies? Yet this German artist might even now be wielding the bâton at the opera house with all the *éclat* of a Hertz or a Toscanini, had not Fate turned him aside from his early choice of a vocation. In this case Fate was manifested indirectly through the German government, which takes a hand in the affairs of so many musicians.

"I had pursued my conservatory studies under Felix Mottl," reminisced Mr. Weil the other afternoon, "and for a couple of years before I attained my majority I was an operatic conductor at Carlsruhe and Mainz. No, I did not yet conduct Wagner, as I was but a youth and had not risen to that artistic estate, but I did gain considerable repertoire experience as a conductor. Then one day, like all good Germans, I was called upon to serve my time in the army, which meant the interrupting of my musical career.

"After my year or so of service I was in Frankfurt, where a teacher suggested to me, 'You have a good speaking voice—why don't you take up the study of singing?' That suggestion resulted in my giving up conducting and taking up the career of a singer, which finally brought me to the Royal Opera at Stuttgart for a nine-year engagement, with appearances at Bayreuth, Berlin and the various European operatic centers."

Singer, Pianist and Composer

Those persons who take their opera singers for granted, enjoying their singing without a thought of the artists' other attainments, may be surprised to know that Mr. Weil could also pass muster as a pianist if he chose, and that he is quite as much at home in a Beethoven sonata as he is in a Wagnerian scene. This baritone is one singer who does not have to depend upon a coach in the preparation of a rôle, inasmuch as the piano score has no terrors for him. Furthermore it may be set down as an item in the Weil personality that he is also a composer, having several songs to his credit. Also he is an experienced oratorio singer and is preparing several rôles in English for next year.

Having penetrated so far into the individuality of an opera "star" there remain only about two impertinent questions to be asked by the opera-goer, and these are: "How old are you?" and "Are you mar-

ried?" Those who have seen Mr. Weil only with the hirsute adornment of the usual Wagner character may well be amazed when they learn that the baritone's age is thirty-one. Aside from the maturity of his appearance and the authority with



—Photo by Mishkin

Hermann Weil, the Wagnerian Baritone, Whose First American Concert Tour Has Been Postponed Until Next Season Owing to a Call from Covent Garden

which he invests his rôles one may reasonably wonder at the career of singer who at such an age is singing the leading German baritone rôles in the world's greatest opera house. A possible reason for such progress lies in the spirit which underlies Mr. Weil's declaration: "The question is not how one arrived at such a position, but how is one going to hold such a position in the esteem of the public?"

As to his state of blessedness, let it be said that Mr. Weil is married and that he is one of the few singers at the Metropolitan who have children—in this case two young sons for whom their father has musical ambitions and whom he expects to bring to America next season. Add to the foregoing data Mr. Weil's genial disposition

and a particularly sunny smile and some idea can be formed of his away-from-the-opera-house self.

Call for "Guest" Appearances

Just at present one obstacle in the way of Mr. Weil's complete happiness is the fact that he has unexpectedly been summoned to sail for London on February 11 for an early season at Covent Garden, thus causing the postponement until next year of what was to have been the baritone's first American concert tour. While the singer is regretful at this turn of events his American concert manager, Annie Friedberg, is disconsolate. Miss Friedberg had arranged several appearances for Mr. Weil following the close of his season at the Metropolitan, and also she had received requests for his services as a Wagnerian singer in various Wagner centenary performances at Spring festivals. Then came the notification from Covent Garden about Mr. Weil's early departure. Presto! All those plans vanished, with the exception of one calling for Mr. Weil's appearance in a big out-of-town concert on the very day of his sailing, with a hurried-cross-country railroad journey in time to catch the departing steamer.

"I'm especially sorry not to be able to make any concert tour this season," affirmed the baritone, "in that it would coincide appropriately with the Wagner celebration. When the Covent Garden management notified me that they wanted me to sing 'Der Rosenkavalier' I declined, as I did not feel that the part suited me. All the same, they insisted upon my coming at that time, and I am to sing but two rôles, *Jokanaan*, in 'Salomé,' and the benevolent *Hans Sachs*. Later I am to sing in Brussels, and in May, just at the time when your Wagner festivals are in full swing, I shall be in Spain singing *Kurwenal* and the *Wotans* in German at Madrid. Following that come some appearances in my home opera house at Stuttgart, and then I am to have my first vacation in four years. Since there is to be no Bayreuth festival this Summer I shall be able to spend my time fishing and rowing at my Summer home, Schluch-See, in the Black Forest."

This impersonator of *Amfortas* and *Wotan* is not to be numbered among those who take exception to the presence of opera singers on the concert platform, but he has decided views as to the sort of vocal offerings which they should take with them to the other field.

"The operatic artist who makes up his concert program simply from arias in his various rôles," so Mr. Weil declares, "is not to be considered as a concert singer in the true sense of the word, but it has been proved by Mme. Schumann-Heink and countless others that the opera 'star' can be a successful *lieder* singer. Of course, it is not easy, for the two branches of the art are as dissimilar as miniature painting and mural decoration. The operatic artist, however, will find it of the greatest value in saving his voice, if on the day after a performance he will run through a *lieder* program and bring out those delicate *pianissimo* effects that are impossible and unnecessary on the operatic stage.

Wagner on Concert Programs

"Do I believe in singing Wagner excerpts on concert programs?" echoed the baritone. "Well, frankly, I believe in suitin' my audiences. In Germany there is not so much call for Wagnerian selections in concert, as each good-sized city has its opera house, where Wagner can be heard in its original form. In this country, where you have

few houses as yet and the traveling companies do not sing much Wagner, the demand for Wagner scenes in concert is not unreasonable.

"I agree partially, however, with the critic, Hanslich, who said that Wagner's music is 'married music,' that it is wedded to the scenery and costumes and that it should not be divorced. That is, I regard it as unwise to strip a scene of its context and then expect it to be fully impressive to an audience which may not realize all that it means. In the case of a lyric passage, like the 'Evening Star' or the 'Prize Song,' that is another matter, for those are sufficient unto themselves, from their sheer melodic beauty.

"It is not necessary for the operatic singer to depend upon his arias when he appears in an orchestral concert. The baritone, for instance, can gain effective results with some number written for baritone and orchestra, such as the Strauss 'Hymnus,' which I am very fond of singing. In recital I enjoy singing the Wagner songs, for instance, 'The Two Grenadiers,' instead of the Schumann version, which you hear so much over here. While Schumann has treated the subject in the spirit of the *lied* Wagner makes it a big, moving dramatic work, with the whole picture vividly outlined. Incidentally, Wagner utilized the 'Marseillaise' as a theme some four years before Schumann."

While Mr. Weil is a devotee of the *lieder* classics, as handed down by Schubert, Schumann and Brahms, one finds that his eyes light up with especial joy at the mention of Hugo Wolf's songs. And in the matter of favorites the baritone's smile becomes even more genial when reference is made to the "Meistersinger," whereupon he fervently declares, "I love my *Hans Sachs*!"

K. S. C.

Nikisch Plays Korngold Overture in Berlin

BERLIN, Jan. 4.—Erich Korngold's "Overture to a Play" has just had its first Berlin performance at the hands of the Philharmonic Orchestra, under Arthur Nikisch. This is the fourth work of Vienna's boy composer to be heard here. The critics praise Korngold for his technical knowledge and mastery of the art of orchestration and predict that he will overcome his evident indebtedness to Strauss.

N. J. Corey in New York Lecture.

N. J. Corey, one of the most prominent figures in the musical educational life of the Middle West, came to New York last week to give a lecture recital on the Boston Symphony Orchestra's program at the Brooklyn Academy of Arts and Sciences. Mr. Corey is president of the Detroit Orchestral Association, which provides Detroit with a series of concerts by visiting orchestras each season. He is prominent also as a critic, organist and teacher.

Popular Soloists for Zoellner Concert.

Eva Emmet Wycoff, soprano; Elizabeth Sherman Clark, contralto, and Grace Northrup, soprano, are the soloists booked to appear with the Zoellner String Quartet at the Dauphin Institute, Toledo, O., in February.

Chicago Pianist Locates in New York.

Katharine Lively, a prominent pianist of Chicago, has located in New York, where she will engage in concert work.



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NEW MUSIC—VOCAL AND INSTRUMENTAL

NOTHING that has appeared in many months for the organ is of such intrinsic value as two new works of Sigfrid Karg-Elert,* a European organist who is connected with the conservatory in Leipsic, if the writer mistake not. These are issued by the firm of Novello & Company, London.

They are a "Funerale" and "Choral-Improvisation on 'In Dulci Jubilo'" and are without doubt great works. The average organ work of the day is one that makes an impression, sometimes favorable, sometimes not, always seeming however a bit insignificant when compared with the works of such men as Rheinberger, Merkel, Piutti and some of the other fairly modern men who devoted themselves so assidu-

ously to the composition of large works for the organ. Sigfrid Karg-Elert seems to be a force in organ composition whose true value has not as yet been revealed to the public at large.

Take the "Funerale": Here we find a symphonic poem for organ, written "Dem Andenken Alex. Guilman's (In memory of Alex. Guilman)," conceived so finely that one can but call it a masterpiece. The main motif is a melodic figure with a touch of sadness in it that is as distinctive as any composer has set down in an elegiac piece; it is the development of this that shows its composer so extraordinary a musician. The thematic material is of a notable type and the structure that of one who has studied his art with seriousness of purpose and succeeded in writing truly noble music for his instrument. It has qualities in it that would seem to be worthy of orchestral setting.

The "Choral-Improvisation" is also noteworthy, a modern musician's conception of what can be done with a choral melody in free style. It shows great technical knowledge and superb musicianship in every detail.

Both compositions require players of great proficiency to perform them satisfactorily, but their value is so pronounced that all organists should make it their business to examine them and become acquainted at any rate with their musical content.

George B. Nevin is represented by a pleasing setting of the familiar "The Night Has a Thousand Eyes" for women's voices, three parts.

FROM the press of Edward Schuberth & Co., New York, come new publications that have interesting details in them. Two of them are the work of one Fritz Reuter, head of the Department of Music at the Dr. Martin Luther College in New Ulm, Minn.; the part-song for male voices, "Farewell Dreams" reveals its composer as a fine musician of culture, one who understands the secret of smooth four-part writing, of which this song is almost a model example. For organ Mr. Reuter is represented by an offertory called "Consolation," a flowing and melodic piece of writing in which the polypnomic weave is managed with more than average skill. It should be very effective, both in the service and in recital. It is inscribed to Clarence Eddy, who has indicated his registration of it for the composer.

A song for a high or medium voice (optional notes allow the singer to make this a high or medium voice song at will) is "Calling to Thee" by Eugene Wyatt. It is a fair type of love-song, emotionally colored, with however a strong melodic resemblance to the Lambert setting of "The Night Has a Thousand Eyes." A good striking climax is worked up at the close of the song which cannot fail to win an audience's approval.

CHARLES WAKEFIELD CADMAN should be congratulated on the tremendous amount of work he puts out. From his publishers, the White-Smith Co., comes a new solo song, "Call Me No More," which Mme. Marie Rappold, prima donna soprano of the Metropolitan Opera House, New York, has sung so successfully on her concert tour this Fall prior to the opening of the opera season. Mr. Cadman has inscribed it to her.

It is in a fairly melodic style, effective and strongly tinged with emotional coloring. A splendid climax is prepared, giving the singer plenty of opportunity to shine. The accompaniment is interesting and in its composer's best manner. It is published for high, medium and low voice.

TWO short Christmas carols by Philip James, a young American organist, appear from the Boston Music Company. They are "Child Jesus Came to Earth" and "Christ Is Born," both for mixed voices, the first a capella, the second with organ accompaniment. It is not often that one meets with two short choral compositions in which there is so decided an individuality expressed as in these carols of Mr. James. They override conventional church style and are yet thoroughly ecclesiastic in spirit. The part-writing is finely managed and shows a distinct ability in handling musical thought chorally. One can but congratulate Mr. James on what he has done so well.

STILL another opera score appears from the Schirmer press showing an extraordinary activity in this department of music publishing. It is a light opera, "Eva," by Franz Lehar. One may gather from the piano-vocal score that the work is far ahead of most of the so-called light operas. The numbers are carefully planned and the writing shows a decided advance on Herr Lehar's early work. There is much melody in the opera, the "Vision Song" being notable, the "Cinderella Duet" and several fine Viennese waltz-rhythms making it attractive.

It is now playing in New York at the New Amsterdam Theater with Hugo Riesenfeld, ex-concertmaster of the Manhattan Opera House, as conductor.

"FAREWELL DREAMS." Part Song for Male Voices. By Fritz Reuter. Price, 10 cents. "CONSOLATION." Offertory for the Organ. By Fritz Reuter. Price, 50 cents. "CALLING TO THEE." Song for a High or Medium Voice. By Eugene Wyatt. Price, 60 cents. All published by Edward Schuberth & Co., New York.

"CALL ME NO MORE." Song by Charles Wakefield Cadman. Published by the White-Smith Music Publishing Co., Boston, New York and Chicago. Price, 50 cents.

"CHILD JESUS CAME TO EARTH," "CHRIST IS BORN." Two Christmas Carols for Mixed Voices. By Philip James. Published by the Boston Music Co., Boston, Mass. Price, 15 cents.

"EVA." A Comic Opera. English book and lyrics by Glen MacDonough. Music by Franz Lehar. Published by G. Schirmer, New York. Price, Vocal Score, \$2.00 net.

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THE activity of the house of Oliver Ditson in bringing out new works in practically all forms is little short of phenomenal these days. New volumes in the series known as the "Ditson Edition" include Burgmüller's "Twelve Brilliant and Melodious Studies, Op. 105" for the piano, finely edited by Karl Benker; "The Public School Method for the Violin" by Albert G. Mitchell, Mus. D.; "Ten Little Morsels of Melody, Op. 9," for the piano, by C. W. Krogmann, and a "Little Symphony, Op. 74," by Victor Moret, for two violins and piano. These are excellent for teaching purposes and the editions given them are of a high order. There is also a splendid volume of "Twelve Short Preludes" for the organ by Arthur W. Marchant.

A special volume of interest is Katherine P. Norton's "Rhythm and Action with Music for the Piano." In it the author fulfills the requirements of the esthetic cultivation of the elementary exercises. The plan is clear and the entire work shows a firm grasp of the subject.

Among the new issues of teaching pieces for the piano in the earlier grades are Glière's "Mazurka in G Minor," erroneously marked "Mazurka in B Flat"; Leo Oehmler's "Dancing Children," A. E. Warren's "Whispering Willows" and "Woodland Flowers," Homer N. Bartlett's finely melodic "The Birthday," Susan Schmitt's "Once upon a Time," "Little Firefly," "Jolly Boys" and "Village Dance," "The Lark and the Rook," H. Engelmann's "Fête Joyeuse" and "Daphne," "Spring Blossoms," H. L. Cramm's "A Child's Pansy Song," "Going to Sunday School" and "Bunnies' Ball," a number of "early classics," including the Dittersdorf "German Dance," Beethoven's familiar Minuet in G, Gossec's Gavotte in D. Of greater technical difficulty are H. Engelmann's "Clover Blossoms," C. W. Krogmann's "Berceuse for Left Hand Alone" and two pieces by Louis Retter, "Love's Reverie" and "Sweet Memories."

The violin issues are reissues of Drdla's popular "Serenade in A," Dittersdorf's "German Dance," Beethoven's Minuet in G, Gossec's Gavotte in D and the "Lucia Sextet," all arranged and edited by the noted American composer, Franz C. Bornschein of Baltimore, who has done his work in exemplary fashion.

In octavo are found for men's voices Clarence C. Robinson's "Good Bye, Sweet Day," Frank H. Brackett's "Cavalry Song," Ernst Schmid's "A Tiny Song," Frank E. Ward's "Sleeptime" and Herbert Sanders's "How Sweetly Do the Wild Birds Sing."

"FUNERALE," "CHORAL-IMPROVISATION ON 'IN DULCI JUBILO.'" Two Compositions for the Organ. By Sigfrid Karg-Elert, op. 75. Published by Novello and Company, Limited, London. The H. W. Gray Co., New York. Prices, Two Shillings and One Shilling and Sixpence Net each respectively.

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MME. POSSART NOW ON INITIAL TOUR TO PACIFIC COAST



"Snapshotting a Snapshotter"—Mme. Cornelia Rider-Possart on Tour

Cornelia Rider-Possart, the American pianist, who is making her first tour this season, is at present touring on the Pacific Coast. Mrs. Possart's first Western engagement was a joint recital at Galveston, Tex., with Ella Courts Beck, the Texas soprano. Mrs. Possart also appeared with the Ebel Club, of Los Angeles, on January 2, and she will play in Portland, Ore., January 10.

The pianist returns to New York for an appearance with the New York Symphony Orchestra on February 7. She will give a series of joint recitals in the South with George Hamlin, the popular tenor of the Chicago Opera Company. Mme. Possart will continue to make records for the Voltem music rolls, having already made records of "Nuit d'Été," Grieg; "Au Ruisseau," Schütt; Nocturne, op. 62, No. 2, Chopin, and "An Oriental Sketch," Prelude, Kramer.

SECOND "CONCERT INTIME"

Leginska Plays Concertos Effectively with Klein Orchestra

An atmosphere of appropriate intimacy surrounded the second of the "Concerts Intimes" by Leginska, the young visiting pianist, with Manuel Klein's "Little Orchestra" at the MacDowell Club, New York, last Sunday afternoon. An exhibition of paintings, hung on the four walls of the club's exhibition salon, made an actual frame for the picture formed by the performers and the audience, with a row of lights making the musicians stand out sharply from the background. In keeping with the spirit of the occasion were Mr. Klein's introductory remarks.

Miss Leginska had programmed two concertos, but she finally eliminated two movements of the Chopin E Minor, so as not to prolong unduly a program which had begun somewhat after four o'clock. The pure singing tone of the young pianist was most happily evidenced in the *Allegro Maestoso* of the Chopin work, and her

technic was so complete as to excite the general admiration of her hearers and to cause the artist to make several trips through the audience for an acknowledging bow on the platform. In the Rubinstein D Minor Concerto the pianist strengthened this impression, rising to the *bravura* climax without giving the audience an undue impression of the employment of muscular power. So immersed was the performer in the spirit of the composition that she almost seemed to conduct the orchestra simultaneously with her playing.

With this orchestra of twenty-five, supplemented by a reed organ, Mr. Klein gave adequate support to the pianist in the concertos, and with his body of strings he scored strongly in the Tchaikowsky Andante Cantabile; from the B Flat Quartet. The conductor also gave a sympathetic reading of three numbers from Mendelssohn's "Midsummer Night's Dream" music, in which some of the wind instruments were not in their best form. K. S. C.

NO KID-GLOVE ENTHUSIASM FOR "ORFEO" IN BROOKLYN

Metropolitan Production Makes Deep Impression—Homer, Gadski and Anna Case Win Favor.

Toscanini's first appearance of the season in Brooklyn at the Academy of Music on Saturday night, January 11, was the signal for a welcoming which did much to re-establish the reputation of that borough for discriminating enthusiasm. The admirable guidance of *Orpheus* and *Euridice* through their tribulations to blissful reunion, to the music of four women soloists, a chorus and orchestra, justified the plaudits of the large assemblage.

It seemed a trifle odd that the staid harmonies of Gluck, following the presentation of a number of more stupendous and modern operas, could be so well liked, but consideration is due the liquid voice of Louise Homer, who appeared as *Orfeo*, the effective setting and orchestral perfection. All units of the production were combined in an ensemble truly as excellent as the high standards of the Metropolitan Opera Company require.

Mme. Gadski, as *Euridice*, sang glowingly and appeared thoroughly at home.

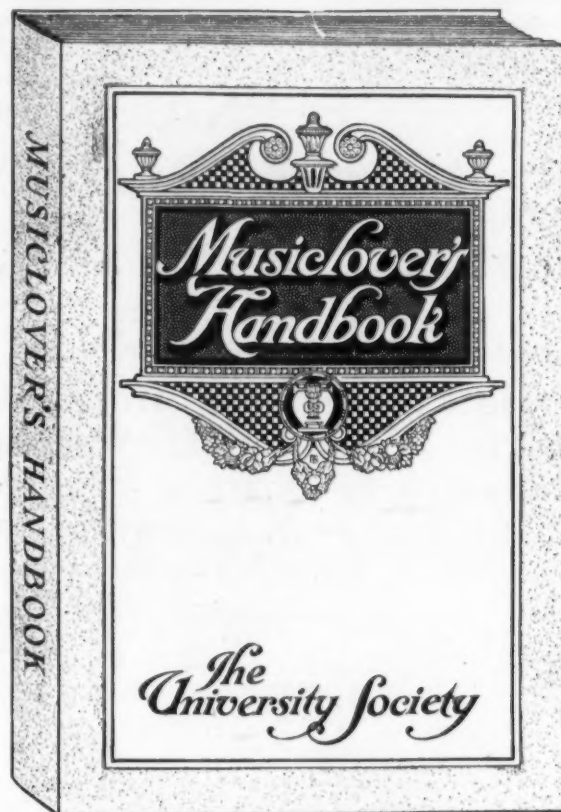
There was an interesting episode when Anna Case, who was *an Ombra Felice*, was brought to the front by Mme. Homer in acknowledgment of applause. It was the same young soprano who but a few years ago attracted so much attention in the Nostrand Avenue Methodist Church of Brooklyn, and on this night she appeared in a more important rôle than any in which a Brooklyn audience had seen her. Leonora Sparkes as *Amore* was decidedly pleasing.

Of Mme. Homer's art much may be said, and it is difficult to imagine any rôle through which her own dignity of utterance would not penetrate. Perhaps it is because of her melodic charm that one is invariably more conscious of Mme. Homer than of the character she invests.

The opera house was never gayer with handsomely bedecked women and prosperous looking men than on this occasion, although the weather was not of the best. The enthusiasm that prevailed, however, was not of the kid glove variety. With the exception of the clumsy abandon of the Elysian dancer, every feature evoked interested response. G. C. T.

Damrosch Orchestra Tour

Immediately after the concert of the New York Symphony Orchestra on Sunday the society left for its annual Winter tour of two weeks, visiting Toronto, Buffalo, Cleveland, Detroit, Columbus, Fairmont, Pittsburgh and other cities. Among the soloists are Mischa Elman, David Bispham, Mr. Van Hoose and George Barrère. On the return of the orchestra, on Sunday, January 26, a Bach-Debussy program will be given, with Ernesto Consolo and George Barrère as the soloists.



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Comments of the Papers

NEW YORK

New York Herald—

Miss Gerhardt Wins Honors in America Again—German Lieder Singer Is Heard to Advantage at Brilliant Concert by Boston Musicians.

Last season Miss Gerhardt appeared here for the first time and won marked success, and last night she deepened this favorable impression by wonderful singing. In two old Italian arias, by Marcello and Gluck, she showed her reverence for the classics, and she followed these by a group of Mr. Richard Strauss' songs, which she sang inimitably. In his "Morgen" she sounded sentimental depths that moved her listeners to sighs—and applause; the following "Wiegenlied" was exquisitely phrased and interpreted; and the concluding "Cäcilie" was dramatic. Again and again was she recalled by the enthusiastic audience.

New York Times—

Miss Elena Gerhardt's singing gave great delight. It had all the beautiful qualities of voice, of profound appreciation and penetration, and of fine phrasing and artistic delivery that are remembered from her performances of last season. Her singing of the two old Italian arias, one by Benedetto Marcello, "Il mio bel fuoco," and Gluck, "O, del mio dolce Ardor," was especially notable for the perfect command of the style to which they belong.

She sang also three songs by Richard Strauss, "Morgen," "Wiegenlied," and "Cäcilie," all with accompaniments transferred to the orchestra by the composer. Miss Gerhardt sang them beautifully, and they were accompanied beautifully.

New York Sun—

Miss Gerhardt sang two old Italian arias which she had given in Boston at the concerts of January 3 and 4. They were Marcello's "Il mio bel fuoco" and Gluck's "O del mio dolce ardor" from "Paride ed Elena." After the overture she sang three songs of Richard Strauss, "Morgen," "Wiegenlied" and "Cäcilie." Miss Gerhardt was welcomed cordially by her hearers and sang with much beauty of style, particularly in the German songs.

New York Tribune—

Fraülein Gerhardt chanced to be available, and gave her New York admirers an earlier opportunity to hear her than was expected, also enabling them to hear her under extremely gratifying conditions. The substitution spared the public a repetition of two arias which have become something of an obsession at concerts in which large voiced singers take part—the air with clarinet obbligato from Mozart's "Clemenza di Tito" and the scena "Abscheulicher," from "Fidelio." In place of these very admirable but somewhat too persistent pieces Miss Gerhardt sang an old air by Benedetto Marcello, "Il mio bel fuoco"; a more familiar aria, that "gem of purest ray serene," from Gluck's "O del mio dolce ardor," in which beautiful feeling was paired with beauty of style and voice, and three of Richard Strauss's songs, in which nearly all the merits in the singer's catalogue were united and enhanced by exquisite orchestral accompaniments written by the composer himself.

New York American—

Mme. Gerhardt was in glorious voice. And if the style in which she sang two old Italian arias by Marcello and Gluck displeased the critical, her tones were beautiful. So was her singing of three songs by Strauss, his "Morgen" and "Wiegenlied" and his "Cäcilie."

New York Mail—

Gerhardt's Singing Delights Big Audience.

The Boston Symphony Orchestra, under Dr. Muck, was heard in its third concert last night by an audience which filled Carnegie Hall. Mme. Matzenauer was unable to appear as soloist, and in her place was Elena Gerhardt, who, on the same date last year, made her first appearance in America. In many essentials Miss Gerhardt, who has just arrived for another tour, proved herself one of the finest artists heard this season, and there seemed much growth since she was last heard. Her voice is exceedingly pure, and her production and coloring seem much improved. It would be difficult to offer any better interpretations than hers in two old Italian arias and three songs of Richard Strauss, all sung with orchestral accompaniment, Strauss himself having orchestrated "Morgen" and "Cäcilie."

BOSTON

Boston Herald—

Miss Gerhardt is first to be thanked for acquainting the audience with the fine air of Marcello and the still finer air by Gluck, an air that is the perfect expression of tender emotion. Miss Gerhardt is distinctively a lieder singer, but no woman of the opera could have interpreted the aria from "Paride ed Elena" with greater dramatic significance.

Boston Advertiser—

Elena Gerhardt is a true artist. She does not endeavor to put more into a song than the composer dreamed of; she does not exaggerate or distort. Yesterday's rehearsal proved that she has more strings to her bow than merely the German lieder, in which she was heard here before, for her singing of the old Italian school was an exhibition of that broad



legato which is seldom called upon in liedsinging. The Strauss songs she sang gloriously. Miss Gerhardt's lieder aroused very great enthusiasm.

Boston Transcript—

The music (Marcello's), by the token of the words was about emotion, but it had none save in its own beauty and the beauty of Miss Gerhardt's tones. She sustained them artfully in long-breathed periods. She never over-colored them. The soft richness of Miss Gerhardt's half voice, her sense of sustained mood, her justness of style meet such music half way. So far the singer had subdued the sensuous depth and glow that she can summon in her tones, but next she could let them flood through the vague erotic vision of Strauss's "Morgen" or the mother's caressing of her dream rather than her child in his "Wiegenlied." Miss Gerhardt's tones and temperament are at one with them. It is hard to remember when she has sung here with such richness of tone, discerning artistry and freedom from vocal art flaw.

Boston Globe—

"Mme. Gerhardt was at her best in the songs of Strauss. The "Morgen" and "Wiegenlied," wonderful in their simplicity, will not easily be forgotten by those who listened. Their interpretation was an example of supreme art. So much was said and with such apparent simplicity and lack of effort. Diction and phrasing were beyond praise. Her performance was a pleasure from first to last. It is rare indeed to meet with such a singer of such music.

WASHINGTON

Washington Times—

Miss Gerhardt sang two old Italian songs, and later she gave a German group by Strauss. She was well received, and gave much pleasure by her wonderful voice and presence.

Called a soprano, she nevertheless produces the effect of a contralto, for her songs are set in a low key, and her voice, while clear, has in the lower register all the charm of a contralto. She sings in sustained style. Her choice yesterday was good, for her voice is well adapted to express feeling, as in Strauss's "Wiegenlied" and the Gluck number.

Washington Post—

Miss Elena Gerhardt, the distinguished German soprano, appeared as soloist with the Boston Symphony Orchestra in two groups of songs. The impression created was most gratifying, and particularly in the Richard Strauss numbers—"Morgen," "Wiegenlied," and "Cäcilie"—was her rich and resonant organ full of sympathy and color. Her control, especially in the quiet passages, is very complete and her method is delightfully natural. The soloist's other numbers were old Italian arias by Marcello and Gluck.

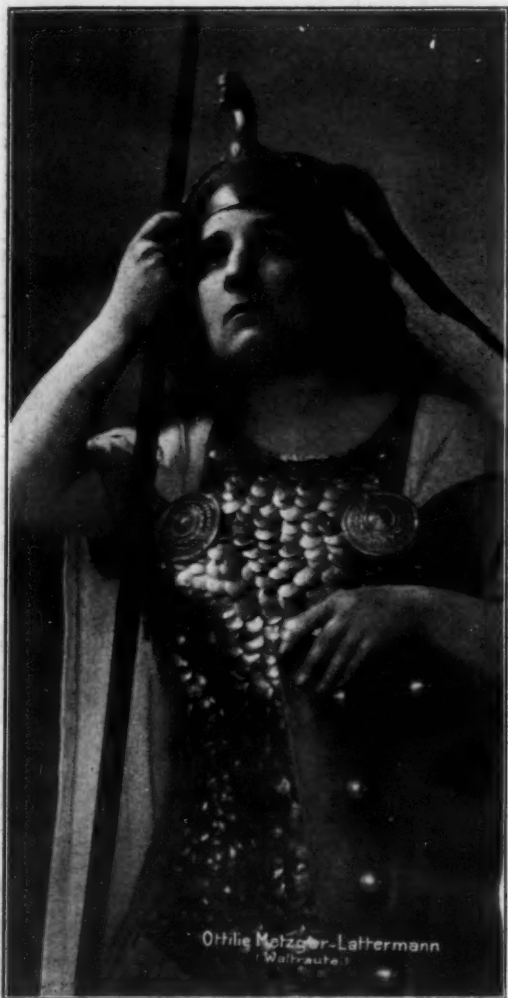
Washington Herald—

Miss Elena Gerhardt sang five songs, two old Italian arias and three songs by Richard Strauss. Each of her songs was a clear-cut gem. There was no slurring over of the words. Miss Gerhardt's greatest effort is directed simply to the understanding of the subtleties of the text. She makes the song vital, not only by artistry of voice, but she sings the words so that the listener can hear and understand them. This is her art; to make the poet's intent vital with meaning. She has something to say and sings as if she had; she tells a story in every song. Her greatest skill is directed to the poet's utterance.

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OTILIE METZGER COMES FROM EUROPE FOR TWO CONCERTS



Otilie Metzger, the Hamburg Contralto, Photographed at Bayreuth Festival as "Waltraute" in "Götterdämmerung"

An addition to the list of women singers invading the American concert field this season is Otilie Metzger, the noted Ger-

man contralto of the Hamburg Opera, who was a sensational success at the last Bayreuth Festival, and who comes to this country under exclusive contract with the New York Philharmonic Society to appear as soloist of the Philharmonic concerts at Carnegie Hall January 23 and 24. These will be her first and only American appearances, as she is obliged to return at once to resume her operatic engagements in Europe.

The orchestra last week made an important round of six cities, including Buffalo, Rochester, Auburn, Gloversville, Elmira and Scranton. On Monday night, January 13, the Josef Stransky players opened their annual series given at Princeton under the auspices of the university. Another important event of the orchestra's schedule is the first American appearance of Max Pauer, who opens his first tour as Philharmonic soloist on January 16 and 17.

POSSART IN LOS ANGELES

Pianist Welcomed by the Ebell Club—Two New Organizations

LOS ANGELES, CAL., Jan. 6.—In entertaining Cornelia Rider-Possart the Ebell Club entertained a pianist last week who has won an international reputation, one who as yet is better known in Europe than in America. Her parents, Mr. and Mrs. J. B. Rider, are now living in Los Angeles. On her way to Portland, Ore., for a musical engagement she paid her family a short visit and played a much-appreciated program for the Ebell Club. Her offerings included the Schubert-Liszt "Wanderer," Chopin D Flat Prelude, and B Flat Minor Scherzo, D'Albert's Gavotte in D Minor, a Grieg Nocturne and a Rubinstein Etude. She was assisted by Grace Whitney Mabey, soprano.

Select and exclusive is the Musicians' Club recently organized, composed of the following: Clifford Lott, Thomas T. Drill, E. E. Davis, Edward Lebegott, J. P. Dupuy, W. H. Lott, C. F. Edson, Frederick C. Ellis and Henry Schoenefeld. Certain death is said to be promised to the man who "talks shop."

On Saturday night a gathering of former New England Conservatory students took place at the residence of Frances Pike for the formation of a local alumni association. There are many musicians in this vicinity who have attended that school and plenty of material for such an association.

Rudolf Friml, composer of "The Firefly," was an interested listener at the People's Orchestra concert on Sunday, at which two movements of a suite of his were played. Other numbers were the "Anacreon" Overture, Cherubini; an overture by Adolf Tendler; an Andante from Mancinelli's "Cleopatra" and the Liszt Second Rhapsody, of which the audience insisted that the latter section be repeated. The large audience enjoyed the appearance of Mrs. E. S. Shank, soprano, who effectively sang "Caro Nome" and "The World in June" by Spross. W. F. G.

Elman Substitutes Beethoven for Tschai-kowsky Concerto at Damrosch Concert.

Walter Damrosch played an all-Beethoven program at the fourth of the Friday afternoon subscription concerts of the New York Symphony Society in Aeolian Hall last week. Excepting for one or two numbers the program was the same as that of the preceding Sunday concert. Mischa Elman, the soloist, substituted the Beethoven for the Tschai-kowsky concerto and played it with full technical mastery, warmth of tone and perfection of intonation. So remarkable was the performance that it led to the unusual circumstance of an added number at an orchestral concert—Beethoven's Romance No. 2.

Perhaps Swinburne Was Right!

In Edmond Gosse's book, "Portraits and Sketches," appears this little story of Swinburne, who, it will be remembered, for all the great melody put into his verse, had almost no ear at all for music:

"A lady told Swinburne that she would render on the piano a very ancient Florentine ritornello which had just been discovered. She then played 'Three Blind Mice,' and Swinburne was enchanted. He found that it reflected to perfection the cruel beauty of the Medici!"

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BALTIMORE, MD.

MISS THORNTON'S RECITAL

Boston Pianist Gives Good Account of Herself in Virginia Home Town.

CHARLOTTESVILLE, VA., Jan. 13.—The piano recital given by Rosalie Thornton last Wednesday at Madison Hall, comprised a well selected program and one charmingly interpreted by this talented young pianist.

Her technic and appreciation of tone values, together with a marked ability, both in understanding and rendition of the works she performed, showed Miss Thornton to be a pianist of great promise. In Schumann's "Phantasiestücke," her performance of the "Aufschwung" was admirably executed and the Chopin Prelude in C Major and his Nocturne in C Minor were particularly impressive.

Charlottesville, Miss Thornton's former home, has every reason to be proud of her. She is well started and success is not far distant. ARTHUR NEVIN.

Alma Gluck's Illness Passing.

Alma Gluck, the Metropolitan Opera soprano, is recovering from a serious illness which necessitated a throat operation. Mme. Gluck has completed the concert tour which she was under contract to fill before going to Europe by permission of Mr. Gatti-Casazza to gain experience in two years of opera appearances.

John W. Nichols in Evanston "Messiah."

John W. Nichols, the New York tenor, has returned to New York after winning a notable success in a performance of Handel's "Messiah" with the Evanston Musical Club, under Dean Peter Lutkin. The

performance was given with the assistance of the Theodore Thomas Orchestra, and Mrs. Ora M. Fletcher, soprano; Christine Miller, contralto, and Arthur Middleton, bass.

Wisconsin Singers to Aid in Festival of Norway's Independence.

LA CROSSE, WIS., Jan. 6.—Wisconsin will be represented in the "junktet" of Norwegian-American singers to Norway in June, 1914, to take part in the festival on the occasion of Norway's hundredth anniversary of its independence. Norwegian singers from practically every state in the Union will make up the huge chorus, meeting at Minneapolis, where a concert will be given. On the way East, concerts will be given at Chicago and New York. After giving concerts in the leading cities of Norway, including Bergen, Christiania and Thronjen, the chorus will disband. The receipts from the concerts will be used to defray the expenses of the trip. M. N. S.

The "Magic Flute" Libretto.

"It has been said that 'The Magic Flute' might have had some Masonic significance. That is quite likely, on the ground that it has no other significance whatever. This opera proves one thing beyond a doubt—that Mozart could have written beautiful music with the New York Directory for a theme."—Dolores Bacon in "Operas Every Child Should Know."

Rodolfo Ferrari, Toscanini's predecessor at the Metropolitan, is conducting in Trieste this season.

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GUSTAF Holmquist Basso

Will appear at this year's North Shore Festival, held in Evanston, Ill., in May.

He will also be the soloist at one of the January concerts of the St. Paul Symphony Orchestra.

He has frequently been the soloist with the Apollo Club of Chicago, the Damrosch Orchestra, the Minneapolis Orchestra and numerous societies and clubs, and with unfailing success as evidenced in the following press comments:

Chicago Tribune, 1911.

Mr. Gustaf Holmquist was the principal soloist on the program given at Orchestra Hall. The distinguished basso displayed a refined and authoritative interpretative art, and a control of the varied resources of his splendid voice, in an aria by Gounod and Swedish folk songs.

(MINNEAPOLIS SYMPHONY ORCHESTRA)

Minneapolis Daily News, March 21, 1910.

The enlarged musical career of one of our former citizens, Gustaf Holmquist, was most fittingly honored by the unusually large audience in the Auditorium, and by the insatiable applause that welcomed his magnificent singing. The quaint historical Handel Aria of Polyphemus, "O Ruddier Than the Cherry," brought as an extra the noble "Evening Star" of "Tannhäuser," which was never more finely sung on Auditorium stage. The Thomas "Drum Major" aria was so delightfully infectious with its fine facetiousness that it had to be partly repeated. Altogether, Mr. Holmquist's manly appearance and singing made a true homecoming festival for his host of friends here.

Minneapolis Progress, March 26, 1910.

Mr. Gustaf Holmquist, former Minneapolis boy and musician, made his first appearance with the recitative and aria, "O Ruddier Than the Cherry," from Handel's opera, "Acis and Galatea," to the characteristic rendition of which his splendid oratorio training successfully helped him. The bass thunders of his voice sounded soft and mellow in the florid colorature of the classic aria. Applauded to the echo, Mr. Holmquist responded with the "Abendstern" recitative and aria from "Tannhäuser," singing it most sympathetically in the original.

Minneapolis Journal, 1911.

The concert was made the occasion of welcoming back to his former home, Gustaf Holmquist, the Swedish-American basso, who has just returned from Paris, where he studied with Jean De Reszke and Oscar Seagle. Mr. Holmquist sang with feeling, balance and finish, displaying a voice at all times equal to demands, and which would be remarkable if for no other reason than for its phenomenal range. Mr. Holmquist sings as if he enjoys every note and the audience last night demanded repeated encores. There was much warmth and color throughout his entire range, and never was there any indication of strain or forcedness, so often the case with basses who take high notes.

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FROM MUSICAL AMERICA READERS

Mr. Meltzer Explains His Views on Opera in English and Makes a Plea for the Cause

To the Editor of MUSICAL AMERICA:

I have just been reading your signed "leader" in this week's MUSICAL AMERICA, and I am pained to see that, like our friend, Mr. St. John Brenon, you voice heresies.

Mr. Gatti-Casazza is a most estimable gentleman, for whom I have nothing but the nicest feeling—as a man and a private citizen. But, as I pointed out in my recent reply to his statements in the *Century*, he seems incapable of logic. He forgets, as Maestro Toscanini does, that, till he came here, he had spent a great part of his life in presenting "foreign" works in his own tongue. For instance, the Wagner dramas, "Pelléas" and "Louise." He did this as a matter of course, knowing quite well that his compatriots would have refused to hear German works in German and French works in French.

Since his arrival here, he has given the lie to his own theories repeatedly. If he came here to break up the "star" system, why does he give "Gioconda" with Caruso? If he dislikes "translated" opera, why does he present "Les Huguenots" in Italian, "Germania" in Italian, "Prodana Nevesta" (The Bartered Bride) and "Pique-Dame" (atrocious title) in German, and why is he planning a production of "Boris Godounov," a Russian work, in Italian?

For my part, I can enjoy a really good performance of "Faust," "Carmen" or "Les Huguenots" in the language of Mr. Gatti-Casazza. "Orfeo" pleases me equally in Italian and in French I should greatly have preferred "Les Contes d'Hoffmann" well sung, in Italian, to the same work in the scandalous make-believe French used by most of the singers at the Metropolitan.

As you say, there is a vast difference between producing such operas as "The Pipe of Desire" and "Mona" in English, and translating into English the works of other composers, which were originally written in French, German or Italian. The difference, however, is not in favor of the productions of "Mona" and "The Pipe of Desire." Many of us (and among us are, I think, a large proportion of the men here) wish to know what is being sung in opera. How can we know if we listen to obscure tongues?

As a matter of fact the advocates of opera in our vernacular have never, never, never yet required Mr. Gatti-Casazza to give his entire repertory in English. They recognize that the Metropolitan is hampered by conditions; by custom and by snobbery. All that they ask of Mr. Gatti-Casazza is that he give as much importance to English as to foreign tongues in his repertory and that he make the dramatic meaning of opera gradually intelligible by allowing say one-fourth of the works sung at the Metropolitan to be sung in English.

The financial prosperity of the Metropolitan does not prove its artistic excellence. It only shows that thousands are interested in opera.

Let me repeat what I affirmed lately in *The American*. It is not the foreign artists at the Metropolitan (with a few exceptions) who refuse to sing in English, but a handful of Americans, who could be named. Maestro Toscanini and Mr. Gatti-Casazza himself are also powerful enemies of opera in our vernacular.

When Miss Farrar or Mme. Nordica sang abroad, were they not compelled to sing foreign tongues? Did not Mme. Alda sing the French "Louise" in Italian at the Scala, under Mr. Gatti-Casazza's management?

Against Mr. Gatti-Casazza, Maestro Toscanini and yourself, I beg to quote such authorities as Richard Wagner, Siegfried Wagner, Dr. Muck, Hans Richter, Walter Damrosch, Victor Herbert, Sir Charles Stanford, Josef Stransky, Putnam Griswold and Johanna Gadschi. All have proclaimed their faith in opera—foreign opera—in English.

Good English librettos will be made when they are needed—if they are paid for decently. Good singers can be found to sing good English.

Regretfully, but without rancor, yours,
CHARLES HENRY MELTZER.
New York, Jan. 11, 1913.

The Revival of "Otello."

To the Editor of MUSICAL AMERICA:

The recent revival of Verdi's "Otello" recalls to those of us who heard the first American production twenty years ago,

memories of some really great artists—artists that have never been replaced. The protagonists of those days were Tamagno and Maurel, for whom Verdi had written the rôles of *Otello* and *Iago*. It took three years of hard study, they say, under Verdi's own guidance, for Tamagno to learn his part, for he was not an educated man nor instinctively musical, but both he and the part were created by nature each for the other, and they persisted till Tamagno entered into the very skin of the jealous Moor. Tamagno was no master of *bel canto*, but he had a clarion quality in his extraordinary voice that was simply electrifying in the climaxes of passion, and his acting had a drive and intensity that carried everything before it.

Maurel has always been to me the greatest singing actor of my experience. His manly grace and beauty, his knowledge of pose and gesture, his intimate and thorough knowledge of stage technic made of him the center of the picture on any stage. His voice, even twenty years ago, was very uncertain in the upper range, especially in loud passages, but it had a facility in expression of shades of meaning that has never been equalled. His *mezza voce* was simply ravishing, and enabled him to make the narration of *Cassio's Dream* an irresistible bit of witchery. Small wonder *Otello* could not withstand it! Tamagno was all straightforward, rugged strength of mind and body; Maurel subtle, concentrated intellect—the battleaxe versus the rapier. When *Otello* lay supine on the stage at the end of the third act, *Iago's* scornful "Ecco il leone" was absolutely bloodcurdling. Such a pair of singing actors the youngsters of to-day do not know.

I do not recall who created the part of *Desdemona*, but I doubt if she surpassed Emma Eames, whose loveliness and person were at their full prime at the time I am writing about. Her singing of the "Willow Song" in the last act was a never-to-be-forgotten delight.

By the way, Theodore Bjorksten once told me that he had it direct from Boito, the librettist, that when he and Verdi were working over the last act, Boito showed the older man a setting he himself had made of the "Willow Song." Verdi admired it so much that Boito gave it to him outright, to do what he pleased with, and there it is in Verdi's score to this day.

Truly yours,

FRANCIS ROGERS.

New York, January 10.

Interpretation of "Miss Lindy."

To the Editor of MUSICAL AMERICA:

A letter in your journal some two weeks ago, in which the correspondent took exception to an interpretation of Winthrop L. Rogers's song, "Let Miss Lindy Pass," credited to me in your "Personality" column, makes me feel that it is necessary for me to say a word to justify myself in the eyes of your readers.

The story about my interpreting the song as though "Miss Lindy" referred to a snake did not, I must confess, originate with me. However, I wish to state that in the South the negroes do have songs about "Miss Lindy" which they sing on the cotton fields while at work. If one were to say "Let Miss Lindy Pass" to a negro in Georgia he would immediately get out of the way, understanding that a snake was meant. Frank L. Stanton, whose poem it is, finds that he did not intend the Miss Lindy to refer to anything but a charming young lady, and as he is the author of it his word in the matter is of decided authority.

I was quite in accord with the author's conception when I sang it at my Æolian Hall recital in November and therefore have no need of changing it.

Trusting you will be able to bring this to the attention of your readers I am

Very truly yours

CHARLES NORMAN GRANVILLE.

New York, January 10.

The Honest Paper of America.

To the Editor of MUSICAL AMERICA:

I want to take occasion to thank you for the splendid support you have given my son this past year. As a rule, it is very difficult for an American to succeed in his own country. I admire very much your loyalty to our composers and artists.

MUSICAL AMERICA is now conceded by all fair-minded musicians to be the honest musical paper of America. I hope the musicians will rally more to its support in the future—more than ever before.

There is an old saying, "We live and learn," and I can only add "Long live MUSICAL AMERICA and its worthy editor."

Very sincerely,

SUSIE PERSINGER.

Colorado Springs, January 10.

Remington Pupil for Paterson Festival

EDWARD

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Honor of an unusual kind is to fall to the lot of Edward McNamara, the well-known local baritone. He is to be the first Paterson soloist to be heard at the spring music festivals.

The matter of choosing a Paterson singer for this year has been under consideration for some time, and the committee last week came to the conclusion that none more popular and more likely to make a success of the opportunity than Edward McNamara could be found at this time. He possesses a robust baritone voice that will be heard with a great deal of satisfaction in the large armory. The quality of his voice is rich and his tone production is excellent. It is expected that he will be heard in the famous solo: "The Two Grenadiers," by Schumann, which is a selection excellently adapted to Mr. McNamara's voice. He will be accompanied by the orchestra of sixty pieces.

Mr. McNamara, whose musical education has been entirely gained in America, is a pupil of Cora Remington, whose studios are in the Metropolitan Opera House, 1425 Broadway, New York, and who has produced several other church and concert singers of note. For engagements apply Studio No. 43, Metropolitan Opera House Bldg., New York.



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GERHARDT'S FIRST NEW YORK CONCERT

**Makes Season's Début with Boston
Orchestra—Muck Plays Reger
Suite**

Elena Gerhardt, the German soprano, reappeared in New York earlier than she was expected when she acted as soloist at the concert of the Boston Symphony Orchestra in Carnegie Hall Thursday evening of last week. The soloist previously scheduled had been the contralto, Mme. Matzenauer. But she became indisposed and Mme. Gerhardt was substituted. The latter sang Marcello's "Il mio bel fuoco," Gluck's "O del mio dolce ardor" and three Strauss songs—"Morgen," "Wiegenlied" and "Cäcilie." The orchestral numbers were Reger's "Concerto in the Ancient Style," op. 123, Glazounow's "Overture Solennelle" and Borodin's Second Symphony in B minor.

Reger's Suite is not precisely unknown in this city, having been performed for the first time some weeks ago at an invitation concert of the Philharmonic. It is not great music yet its second movement, a deeply felt and poetic largo, is certainly worthy of occasional hearing by itself. The first movement begins promisingly with a theme that suggests Bach, but unhappily the rest of the movement does not fulfill the promise of its opening. The last movement is distinctly the weakest of the three. While there are certain superficial suggestions of the ancient style in this music its spirit, much of its instrumental color and many of its harmonies are unmistakably modern. The close of the first movement puzzled the audience, which did not seem to know whether it was over or not and hence refrained for some time from applause, to the visible amusement of Dr. Muck. It ended, true enough, on a vigorous tonic chord though the effect was most curiously that of a strongly assertive dominant.

It seems amazing that Dr. Muck should have thought it necessary to bring Glazounow's "Overture Solennelle" all the way to New York, for while it is sufficiently well scored it is hollow, empty music, of no significance. Much more interesting was the Borodin symphony, albeit that, too, is neither great nor highly important music. To ears inured to ultra-modern practices there is nothing particularly startling in Borodin's orchestral scheme. Yet the symphony has a rough vigor, a brusqueness, and a sincerity that make it impressive in spite of its unpolished quality. Its themes are indigenous of the Russian soil. Borodin's treatment of them is not distinguished by ingenuity of elaboration. He reiterates his material instead of developing it. The final movement is weak and too extended, but the *Andante*, more Scotch than Russian in melody, is poetic.

The playing of the orchestra was excellent in the main though the brasses were rough at the beginning of the Reger Suite and in Strauss's "Morgen" one of the horns made an awkward faux-pas resulting in a dissonance that even Strauss would not have allowed himself.

Miss Gerhardt's voice seems to have grown in beauty since last year. She sang the old Italian arias—especially the marvelously beautiful one of Gluck—with admirable tone and style, but it was especially in the Strauss songs that she de-

lighted. Few can sing the "Morgen" with more deep expressiveness than she, or deliver the lovely "Wiegenlied" in a *pianissimo* more enchanting. It is in such lyric numbers that her art most delights. Strauss's own exquisite orchestration of these songs enhanced their beauties. Mr. Witek played the violin solo in the "Morgen" admirably and as much must be said of his management of the solo in the Reger work.

The Saturday Concert

Another mammoth audience listened to the Saturday afternoon concert when Geraldine Farrar was soloist. The program was as follows: Brahms, Symphony No. 2; Mozart, Recitative and Aria from "Così fan tutte," Miss Farrar; Holbrooke, Poem No. 7 for Grand Orchestra and Chorus, Ad Lib., "Queen Mab," Op. 45; Debussy, Azael's Recitative and Aria from "L'Enfant Prodigue," Miss Farrar; Chabrier, Rhapsody "España."

Of the performance of the Brahms Symphony one may speak only in highest terms. What matter if the first flute did enter a measure too soon in the *Allegretto* for the reading on the whole was big and full of color and the climaxes were sounded as few orchestras in the world to-day can rise to them.

It was to be supposed that Miss Farrar would again appear in an unearthly costume, and she did—with panier skirt of pink satin, a most remarkable contrivance, reaching heavenward from her bonnet, and holding a great brown muff. In excellent voice she gave the Mozart aria and the beautiful Debussy, which sounds more like the music of Massenet than its creator's present-day output. Her voice is not one that is heard to the best advantage in Mozart, its *timbre* being heavier than the old master's music requires, but for all that she sang with surprising agility and made her tones ring clear and true. The aria called attention to her quite unusual range, taking her from the A below the middle C to high B flat and even to high C in a *floriture* passage. It was in the Debussy that she did her best work and to it she brought true pathos and distinction of utterance.

Holbrooke's "Queen Mab"

English orchestral music is indeed making strides, if one may take Mr. Holbrooke's "Poem for Grand Orchestra," as he insists on calling it, as an example. It is ultra-modern music of extraordinary imaginative qualities, music that gives the impression of an intellect of particularly keen and alert character combined with which

there is also a feeling for beauty. Call this "Queen Mab" or what you will, it is brilliant program music. True, it bears a kinship in plan to some things of Richard Strauss which we know well and in harmony with the other Richard. The slow section is full of warmly felt melody and rich, sonorous harmonies and it seems to echo the note of love and passion most felicitously. The opening portion, suggesting spirits and the like, has been better done by Berlioz in his "Romeo and Juliet" Symphony, the Scherzo of which he calls "Queen Mab," and the final pages, with their unrelenting hammering of a solo trumpet on a leading theme built on the C Major triad, are a bit "English." It is promising music, however, and makes one feel that if the other works in this set of "Poems" are as good as this, there is reason for inquiring into why they have not been heard here to date. The orchestra showed great virtuosity in its performance of the exacting score.

Chabrier's "España" was played with passion and fire as a closing number and Dr. Muck, though classic in his beat and said to be a conservative in his ideas, threw himself into this music with complete abandon and got from it the true rhythmic impulses of the thrilling "Jota" and "Málaga" melodies.

A. W. K.

VON WARLICH AND HIS ACCOMPANIST ON WESTERN TOUR



Reinhold von Warlich, Baritone (on right), and Alfred Bimboni, His Accompanist, on a Concert Tour in the West.

Reinhold von Warlich, the Russian baritone, accompanied by Alfred Bimboni, pianist, has returned to New York after a concert tour which included two weeks spent in the West and three weeks in Canada, where he was a guest at Government

House. During January and February Mr. von Warlich will make appearances in the East, including one with the New York Philharmonic Orchestra.

He will sail for Europe the end of February and will open there classes for the study of German *lieder*, on which subject he is an acknowledged authority. These classes are being established because of the many requests from advanced students and professional singers resident in Paris and because of the greater interest in this branch of the musical art during the last few years. Mr. von Warlich will still continue his concert and recital work on the Continent and will next year make another short American tour.

SAY SPIRITS AID HIM

Inspiration for Thuel Burnham, Pianist, from Dead Composers.

PARIS, Jan. 11.—That the spirits of great departed composers visit him when he plays their works, is claimed for Thuel Burnham, the American pianist of Paris. Mr. Burnham is an apostle of spiritism in its latest developments and has a large following among society women, many of whom are working to found scholarships to enable American students to profit by the "Burnham system" of playing under the inspiration of old masters. The scholarships are to be called the "Thuel Burnham Inspirations Scholarships."

Mr. Burnham gives monthly musicales, which are always crowded by women who believe that his playing is directly inspired by the spirits of the old masters. If he plays Schumann it is claimed the spirit of Schumann is directing him, or, if he gives a MacDowell program, as he often does, the spirit of the American composer comes to his assistance.

Lhévinne a Smith College Recitalist.

NORTHAMPTON, MASS., Jan. 10.—Josef Lévinne, the Russian pianist, provided the fourth number in the Smith College course. Mr. Lévinne's playing showed breadth and power, but it was never forced. From his enchanting performance of the opening number, Liszt's transcription of the Bach G Minor Fantasia and Fugue, to the tremendous virtuosity of his final selection, "Islamey," the pianist kept his hearers in a state of attentive absorption.

W. E. C.

FIGHTING MONTE CARLO "PARSIFAL" PERFORMANCE

**Cosima Wagner Goes to San Remo to
Take Legal Measures to Protect
Her Interests**

BERLIN, Jan. 11.—Cosima Wagner has gone to San Remo to make an effort to prevent the performance of "Parsifal" at the Monte Carlo Opera on January 23. She is accompanied by her son, Siegfried Wagner, and her son-in-law, Houston Stewart Chamberlain, the English author. Frau Wagner is fighting the case on legal grounds, but it is not regarded as likely that the courts of Monaco will heed her request. The giving of opera there is under the direct auspices of the reigning Prince.

The Zurich Municipal Opera is planning to give "Parsifal" in March. According to German law, the "Parsifal" copyright does not expire until the end of 1913, but Swiss law releases it on February 13 of this year, the thirtieth anniversary of Wagner's death.

If "Parsifal" is sung at Monte Carlo, that will be the first place in Europe outside of Bayreuth to witness a performance of the work.

Pienné Novelty in Worcester Festival.

WORCESTER, MASS., Jan. 9.—In the Worcester County Music Festival for 1913 a choral novelty is to be presented, Gabriel Pienné's "St Francis of Assisi," "Little Flowers," having been chosen by the conductor, Dr. Arthur Mees, to be given for the first time in America. The Verdi "Manzoni" Requiem is to be repeated. This is in accordance with the policy of combining a new work with one with which the chorus is familiar.

Sorrentino Considering Operatic Offer from Russia.

Umberto Sorrentino, the young Italian tenor, who has made a large number of records of Spanish songs, made four more last week for the Columbia Phonograph Company. These were duets with the Spanish soprano, Vergeri. Mr. Sorrentino is booked for a number of appearances this month, after which he may leave to fill an operatic engagement in Russia.



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"A voice cast in heroic mould."—*Boston Advertiser*.
"A clearer, more musical, more resonant or more powerful voice has seldom been heard."—*Boston Herald*.
"A remarkable voice—remarkable in dynamic power and in scope."—*New York Press*.

"Fairly took the critical breath away by the mighty sweep of her singing."—*New York Tribune*.
"Unquestionably one of the most remarkable of voices in its range, power and quality."—*New York Times*.
"One of the most unusual singing voices of the present generation."—*New York World*.
"A strange combination of tones of beauty, huge volume and great depth."—*The Herald*.
"Her imposing beauty had not a little to do with the excitement of general interest."—*New York Sun*.

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ADVANCE IN BRITISH CREATIVE MUSIC

Dawn of a Brighter Day at Hand After Barren Centuries—Sheffield
Choir Sings in Vaudeville

Bureau of Musical America,
No. 48 Cranbourn Street,
London, W. C., January 4, 1913.

WHILE it is in no way desirable to give a catalog of the various musical events of the year that is now closed, there are certain features of the music making of the past twelve months that call for comment. Chief of them is the undoubted advance in British music. On every side there is to be found evidence that the dawn of another day of British music is at hand. The passage of three hundred years finds Great Britain again in a position to take her place at the fore among nations that create music. It is in the direction of production that she is likely to excel. In the past, when she stood foremost among the musical peoples of Europe, she did so in a dual capacity of creator and executant. In the present day of well-nigh universal musical efficiency Britain is more likely to excel as a creative nation. The material on the executive side is remarkable, but its development still leaves a great deal to be desired.

But our supremacy, so well defined in the Elizabethan era that other nations were content to learn from us, left us for a period that lasted down to the beginning of the present century. Having set an example to other nations, and having actually initiated musical forms which they adopted, an imitative period set in, and for more than three hundred years British composers contented themselves with copying the popular mode. Very little British music subsequent to the days of Purcell and Boyce is of any value, for the simple reason that it was for the most part a feeble imitation of foreign styles. Individuality was crushed.

However, we enter upon the third year of the second decade of the twentieth century with feelings of the strongest hope. The day of the British composer has come. In due course that of the British executant will come also—it would be to-morrow if a better plan for its development could be secured.

The musical holiday still continues, and for the present interest centers chiefly in the Conference of the Incorporated Society of Musicians at Birmingham and the prospects of Mr. Beecham's opera season at Covent Garden.

The opening night is at present fixed for

the 29th of this month, and it is hoped to begin with "Der Rosenkavalier." The cast will be a strong one. It includes Herr Knüpfer as Baron Ochs, Fräuleins Siems and Osten in the parts they created at the Dresden production and Fräulein Dux. The latter is a member of the company of the Royal Opera of Berlin, where she has played the part of *Sophia* frequently. Among other artists engaged by Mr. Beecham may be mentioned Frau Bahr von Mildenburg, Fräulein Fassbender and Herr Knot.

The Russian Ballet will add to its repertoire during the season "L'Après-Midi d'un Faune," devised by M. Nijinsky, and Stravinsky's humorous ballet "Petrouchka."

No attempt seemed to have been made to choose appropriate music for the concert with which Sir Henry Wood and the Queen's Hall Orchestra began the New Year yesterday afternoon. A gloomy work like Tschaiakowsky's "Pathetic" Symphony was particularly out of place, nor did the remainder of the program provide anything sufficiently joyous to counteract the depressing effect of the Symphony. Carrie Tubb, however, sang brightly in Senta's Ballad from "The Flying Dutchman," and the most cheerful feature of the orchestral side of the concert was a couple of Brahms's Hungarian Dances.

Seeing how keen is the interest taken by the music-hall audiences of to-day in good singing and playing, there can have been few who entertained serious doubts as to the success which the Sheffield Choir would score on its visit to the Coliseum. If any there were, these doubts must have been definitely dispelled on Monday afternoon, for the triumph of the sixty fine singers whom Dr. Henry Coward had taken all round the world with him was absolute and complete.

A crowded house listened with evident pleasure to the singing of Fanning's "Moonlight," Macfarren's "You Stole My Love" and Elgar's "Marksmen." The choir, in response to repeated encores, gave two glees, "Strike the Lyre" and "The Bells of St. Michael's Tower," the brilliant conductor being again and again recalled at the close.

Frederick C. Senior, a program boy at Bournemouth Winter Gardens, has shown talent as a composer in a pretty valse entitled "Romance," which will shortly be played by the Bournemouth Municipal Orchestra, conducted by the composer, a lad of sixteen. ANTONY M. STERN.

FOUR OPERAS FOR ST. LOUIS

Garden, White, Dalmorès, Tetrizzini and Fremstad in Dippel Season

St. Louis, Jan. 8.—The grand opera committee announces that the Chicago Opera Company has again been engaged for four performances on April 17, 18 and 19, at the Odeon, with prices \$3, \$4, \$5 and \$6. This is a little different range from that of last season. The season is made possible by the board of guarantors numbering twenty-five, each subscribing \$2,000 to the fund. In addition to this an auxiliary board of one hundred citizens has been formed for the purpose of disposing of the majority of main floor seats. John L. Mauran, who has been chairman of the executive board for two years, has resigned, and George Simmons has been elected in his place. Three new members have been added, Mrs. John L. Mauran, Mrs. John T. Davis and Daniel G. Taylor the latter also having been elected chairman of the auxiliary board.

The repertoire decided upon is as follows: April 17, "Jewels of the Madonna," with Caroline White and star cast; April 18, "Lucia di Lammermoor," with Luisa Tetrizzini and all-star cast; April 19 (matinee), "Le Jongleur de Notre Dame," with Mary Garden, and in the evening, "Die Walküre," with Olive Fremstad and Charles Dalmorès, all supported by Cleofonte Campanini and his orchestra. H. W. C.

Kürsteiner Completes Piano Cycle

Jean Paul Kürsteiner, the New York pianist-composer, has recently completed a piano cycle, "By the River," which will shortly be published. The suite contains four pieces, and is said to be descriptive in character.

CLAASSEN'S TENTH ANNIVERSARY

Louis Persinger a Soloist at Concert Given for Choral Conductor

At the concert given in celebration of the tenth anniversary of Arthur Claassen as conductor of the chorus of the German Liederkrantz on Saturday evening, January 11, Louis Persinger, the young American violinist, who has won favor in many concerts already this season, appeared as soloist. His offerings were a Nateson aria, Haydn Capriccio, Hummel German Dance and Monsigny Rigaudon; later he played two pieces by De Grazzi, "Aus dem Norden" and Scherzo, and was so enthusiastically received that he was obliged to add extras. His playing again showed those admirable qualities which have been spoken of before, a fine poise, a beautiful tone and a technique of a high order.

The male chorus sang Mr. Claassen's "Wem Liebe Rosen bringt" and "Magdalen" and "Deutscher Festgesang," the women's section Elgar's "The Snow," with its clever obbligato for violins, showing the excellent training which they have gotten under Mr. Claassen. The orchestra of the club was heard under Hugo Steinbruch in the Coronation March from Kretschmar's "Die Folkunger," the "Zug der Frauen" from "Lohengrin" and a potpourri on Bizet's "Carmen."

Choir School Cornerstone Laid

The cornerstone of the building of the choir school of the Cathedral of St. John the Divine, New York, was laid January 11 by Bishop Greer. A musical service was given by the choir boys under Miles Farrow, organist and choirmaster. The \$150,000 required to build the school was given by Mrs. Jarrett J. Blodgett, in memory of her father, John H. Sherwood.

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CHORAL MUSIC OF PAST CENTURIES

Kurt Schindler and His "Schola Cantorum" in Concert Trace the Development of Opera from Striggio to Gluck—Anna Case and Dinh Gilly Appear as Soloists

DURING the past two years Kurt Schindler's MacDowell Chorus, or, to refer to it by its present title, the Schola Cantorum, has become a very distinctive and significant factor in the musical life of New York. Mr. Schindler placed music-lovers under a heavy burden of gratitude last season by reviving, after years of unmerited oblivion, Liszt's inspired "Saint Elizabeth" and a short time after by introducing to America portions of Debussy's new "Martyrdom of St. Sebastien." For the first concert of the present season, which took place in Carnegie Hall on Wednesday evening of last week, the gifted conductor devised a program on radically different lines but in its way equally interesting and in some respects even more entertaining. Briefly, it traced the development of opera from the madrigal comedy of Striggio and Orazio Vecchi down

There were two soloists—Dinh Gilly, the French baritone, and Anna Case, the soprano, both of the Metropolitan. There was also an orchestra in assistance, recruited from the forces of the New York Symphony. The program began with Striggio's "Gossip of the Women Bleaching at the Brook," two madrigals from Orazio Vecchi's "Amfiparnasso" and Banchieri's "Foolish Old Age." The first two are historically interesting as exemplifying primitive efforts at musical realism, but are otherwise too generally like hundreds of other madrigals of the period to call for prolonged comment at present. Banchieri's "sweet and delightful discourses," however, justify their description. They comprise a "Serenade for Pantalone," "Pantalone's comic despair" and a dance of peasant girls. They are short and delightfully melodic. Mr. Schindler's orchestration—the conductor was obliged to arrange or revise the orchestration for most of the numbers on the program—was delightful in its piquancy and color, even though it did strike one as somewhat too sophisticated for perfect consonance with the spirit of this music.

Omitting any reference to the work of the originators of opera, Peri and Caccini, the program offered the famous "Lament" from Monteverdi's "Ariana" and two scenes from Purcell's "King Arthur." The Monteverdi number is positively thrilling in its beauty and its gripping expression of grief. Its harmonies are simply amazing in their modernity, and their peculiarly poignant quality is actually suggestive of Tchaikowsky. It would be difficult to imagine an interpretation of loftier beauty or more eloquent pathos than that given by Anna Case, who was in her best voice and sang with a tone quality of ravishing loveliness and with true distinction of style. This young American girl is already a great artist and she will develop into a greater one, a worthy member of the line of great American sopranos. She sang most exquisitely, too, in the subsequent Purcell numbers, which were, in certain respects, the most delightful things on the program. Purcell was (together with Sir Arthur Sullivan some two hundred years later) the most genuinely English of English composers. The present setting of Dryden's charming verses is delicious in its limpid flow of melody of a true English folk character and its absolutely unfaded freshness. Why this music is not heard oftener is difficult to understand, for it is a product of the purest genius. The "Jolly Harvester's Song" so charmed the audience that it had to be repeated. Mr. Gilly sang the baritone solos. Thorough artist that he is Mr. Gilly gave a performance last week that fully matched his work in the field of opera. He is a concert singer of distinction. And everybody was disposed to pardon him if his English had a Rue de Rivoli accent.

Lully's Turkish divertissement from the "Bourgeois Gentilhomme" was comically effective. There was a scene from Rameau's "Hippolyte et Aricie" with the familiar aria, "Rossignols Amoureux," which Miss Case sang charmingly, with good coloratura technic and pianissimo tones that floated like thistle down to the farthest extremes of the hall. She won even more applause for a splendid Philidor aria. The noble temple scene from Gluck's "Alceste," in which Mr. Gilly distinguished himself, and the final scene of Rousseau's

"Devin du Village" closed the concert. The last number showed the great revolutionary philosopher to have been a vastly more fertile and facile melodist than most present-day composers.

Mr. Schindler's chorus revealed the effects of its careful training and sang everything with beautiful tone, a fine sense

WAGNER PROGRAM IS DAMROSCH OFFERING

Paul Althouse, Edith Chapman Goold, Edna Dunham and Mary Jordan the Soloists

Walter Damrosch's annual Wagner concert is an entertainment to which one always looks forward with pleasure. True enough, this pleasure is actuated fully as much—and perhaps more—by the nature of the program than by the excellence of its interpretation.

There is no conductor on either side of the ocean who surpasses Mr. Damrosch in his ability to compile an unsurpassably attractive list of offerings. Last Sunday afternoon he gave this year's Wagner concert in Aeolian Hall. Wagner is an infallible magnet for concert purposes in New York, and the house was filled to its capacity. The soloists were Paul Althouse, the young tenor; Edith Chapman Goold and Edna Sands Dunham, sopranos, and Mary Jordan, contralto.

The program was long, but not too much so for the taste of the audience. It included the overtures to "Rienzi," "Meistersinger" and "Lohengrin," the "Tannhäuser" Bacchanale, the love scene from "Tristan," the "Ride of the Valkyries," the "Meistersinger," "Prize Song" and "Siegfried's Love Song." Conductors are hard put to it these days to find concert excerpts from Wagner's operas that have not become hopelessly hackneyed, but Mr. Damrosch has a unique way of dressing up for concert purposes certain portions of the music not usually judged effective when dissociated from their theatrical surroundings. Last Sunday he presented a novel "Rheingold" number, consisting of the prelude and the scene of the illumination of the gold. It goes without saying that this prelude, for all its unique beauty, loses most of its significance when heard in this fashion unless the hearers are already familiar with the incidents depicted.

Detailed comment on Mr. Damrosch's Wagner readings is not called for at present. Some are better than others, certain details are highly praiseworthy, others open to question. However, the relatively small auditorium of Aeolian Hall is not ideally suited to the heroic sonorities of this music, and there were numerous occasions when the tone of the orchestra sounded raw and rough on Sunday. Mr. Althouse, in splendid form, sang his two contributions with virile, resonant voice and much expressiveness. But one feels inclined to caution the young artist occasionally against his tendency to force certain tones. This practice is quite unnecessary for his tones carry beautifully when normally emitted. The trio of ladies sang the enchanting music of the *Rheingold* so well that the number was redemanded.

Kempton Soloist with Detroit Quartet

DETROIT, MICH., Jan. 6.—George Shortland Kempton, the prominent concert pianist and pedagog, will be soloist with the Haydn String Quartet in Detroit on February 14. Much interest is felt in this event through the success of Mr. Kempton's first recital. Mr. Kempton recently took up his work as head pianist instructor of the Ganapol School of Musical Art, where his strong influence for true musicianship has already been felt.



—Copyright, Mishkin.

Dinh Gilly and Anna Case, Soloists with the Schola Cantorum

of color effects, pure intonation and precision of attack. Mr. Schindler is assuredly deserving of the warmest congratulations for providing one of the finest musical entertainments of the year.

H. F. P.

Tina Lerner Fascinates Pittsburgh Audience.

PITTSBURGH, Jan. 13.—That charming Russian pianist, Tina Lerner, whose last appearance in Pittsburgh was with the Pittsburgh Orchestra, appeared in concert last Friday night in the Schenley recitals and was received with the greatest enthusiasm. She is an artist who fascinates everyone who hears her. She began her offerings with a caprice by Saint-Saëns on a theme from Gluck's "Alceste." This was followed by works of Mozart, Weber, Chopin, Rubinstein, Tausig and Liszt. Her Mozart number, an adagio, "Rondo Brillante," by Weber, was most heartily enjoyed. It was played in a faultless manner. Miss Lerner closed her program with the presentation of Liszt's "Sonnet of Petrarch," No. 123, and his tempestuous "Spanish Rhapsody."

E. C. S.

Miss Camblos with Poughkeepsie Orchestra.

Marianne Camblos, the young American singer now making her first American tour, has been engaged to appear as soloist with the Symphony Society in Poughkeepsie, N. Y., on January 23.

Monte Carlo's annual opera season will open on January 21 and end on April 6.



Kurt Schindler in Action as Seen by Cartoonist Beynon

to Gluck and Jean-Jacques Rousseau at the end of the eighteenth century. Programs of this nature are apt to be looked upon with wholesome dread as educational and heartily tiresome. The present concert may have fulfilled the educational function, but it was altogether delightful at the same time.

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New York, January 18, 1913

THE "NEGLECT" OF THE PHILHARMONIC

On January 9 there appeared in the New York Sun a letter by a certain David A. Modell, in which the writer loudly bemoaned and lamented the absence of any Brahms, Schumann, Mozart or Mendelssohn symphonies from the programs which the New York Philharmonic has been presenting since the beginning of the present season. Taking this "neglect" as his text, he proceeds to deplore the "one-sidedness" of the organization's musical offerings, as illustrated by the fact that "Beethoven's symphonies will have had four hearings and Tchaikowsky's two before the ninth pair of concerts" (though he is gracious enough to concede that these two composers are "good enough symphonists for most music-lovers" and sufficiently condescending to like them himself). And then he sets about soundly berating Mr. Stransky for "manifesting eccentricity" by always "doing something new and startling." These "new and startling" actions were revealed last year in his "incessant quest for novelties" and this season by his desire to "drag such salon compositions as Strauss waltzes and Rossini overtures into serious symphonic concerts."

It is only a short time since some other disgruntled individual wrote another letter of somewhat similar purport to one of the New York dailies protesting against the inclusion of Wagnerian numbers on symphonic programs. Mr. Modell's objections are in themselves scarcely of sufficient weight to demand editorial refutation, but this conjunction of circumstances is, at any rate, sufficient to cause one to reflect upon the tribulations with which the maker of concert programs must inevitably find himself confronted.

There can be no such thing as an "ideal program" as long as there are individual likes and dislikes. That conductor does not live who can achieve the feat of compiling a list of offerings that shall in all respects satisfy everybody who hears it. The closest approximation of this utopian condition is to please the majority. Why then rail at Wagnerian numbers or whole Wagnerian programs? Whether or not one gets the precise effect that Wagner intended his music to convey, it is none the less great music as such, and—most potent argument of all—it pleases the great body of the public as does practically no other. Besides, it

does not naturally follow that all patrons of symphony concerts can afford the luxury of opera tickets so as to hear their Wagner in the most appropriate manner.

Mr. Modell's clamor for the symphonies of Brahms, Mozart, Mendelssohn and Schumann is, of course, absurd and ill-timed. The fact that the first two months of the season has not brought them forward does not of necessity signify that the second half will not. Incidentally it might not be amiss for him to remember that if it has not yet played their symphonies the Philharmonic has nevertheless given three Brahms concertos, as well as a Mendelssohn concerto and overture. Furthermore, according to Mr. Modell's logic, it would be appropriate for admirers of Schubert to clamor because the Philharmonic has not yet done the C Major or "Unfinished" Symphonies, of Rubinstein because they have not heard the "Ocean" Symphony, of Bach because there has been no Bach music, and so on, *ad lib.*

The charge of eccentricity brought against Mr. Stransky on the ground of his introduction of new works would be comical were it not so pathetically foolish. Who ever thinks of upbraiding the Boston Symphony Orchestra because, on almost every New York visit, it brings with it some novelty? Many of these novelties are of insignificant musical value, and their production is often a sheer waste of time. Yet is it not altogether essential for an orchestral organization of serious artistic purpose to follow the trend of musical developments by bringing out works that exemplify these developments? This does not imply that new works of inferior caliber must be given on principle, but there is almost always something of sufficient merit or traits of interest to justify a production. What endless abuse, what scathing charges of conservatism would not be levied against the admirable New York orchestra were its conductor to eliminate or even noticeably reduce the annual supply of new musical attractions!

The late Joseph Pulitzer, in bequeathing to the New York Philharmonic a half-million-dollar legacy, stipulated among other things that there should be an increased number of concerts "of a popular character." Experience has repeatedly shown that the best symphonies of Beethoven and Tchaikowsky yield to no others in popularity with Philharmonic audiences. The Philharmonic is, therefore, merely complying with its duty in giving them precedence over those of Brahms, Mozart, Mendelssohn and Schumann. It is also doing its duty in presenting Strauss waltzes—though, indeed, no Pulitzer bequest should have been necessary to encourage this practice. The waltzes of Strauss are masterworks of the most genuine stamp. Masters like Wagner and Brahms professed unbounded admiration for them, while conductors of the loftiest ideals, such as Hans von Bülow and Theodore Thomas advocated their inclusion in programs of symphonic dignity and practised what they preached. To object to them because they are dance music is rank hypocrisy.

MUSIC AS AN INDUSTRIAL FACTOR

To those who are working for the spread of music as a possession of all humanity, instead of an exclusive cultured class, there is significant interest in two recent instances of a musical invasion of the industrial domain, as chronicled in MUSICAL AMERICA last week. These are the noonday concerts given by an orchestra composed of Consolidated Gas Company employees and similar lunch-hour programs in the Curtis Publishing Company plant, the musicians in this case being enlisted from the Philadelphia Orchestra membership.

Between the methods used by these two employers for the recreational uplift of their workmen, there may be discussion as to which will be the more efficacious. With the organization of the "gas house orchestra" the company insures a firmer *esprit de corps* among its employees. A gradual growth in the listeners' musical appreciation is likewise assured by programming music of increasing value in proportion as the orchestra players grow in skill.

Musical theorists may insist that the publishing house is adopting the superior method, in immediately introducing to its workers the best music, as interpreted by skilled musicians. In spite of the tendency of musical snobs to underestimate the appreciating capacity of "the masses," such appreciation has nothing to do with the listener's worldly estate, and the Curtis management will no doubt find its employees in a receptive mood.

Considering the general attitude of capital and labor, it is not to be thought that employers are taking these measures entirely from altruistic motives. Such concerts are provided, along with better working quarters, partially with the idea of bettering the employees living conditions so that they may become more efficient workmen. Thus music once more demonstrates its progression from the position of a purely abstract pleasure to that of a practical factor in the complexity of modern life.

PERSONALITIES



Lillian Shimberg in the South.

Lillian Shimberg, the Polish-American pianist, who is touring the South, has been devoting herself to boating while the North is shivering. Miss Shimberg is an enthusiastic baseball "fan," and a great admirer of Tyrus Cobb of Detroit, her home town.

Gentle—Alice Gentle, the American prima donna, who sang contralto and mezzo-soprano rôles with Oscar Hammerstein's Manhattan Opera Company, is now a dramatic soprano in light opera.

Bocquet—Roland Bocquet, the accompanist of Léon Rains, the basso, plays entirely from memory, and has worked such a long time with Mr. Rains that the two really form an harmonious entity.

Cahier—"An American girl studying in Europe should live in a private family of the middle class and never speak nor think in English," says Mme. Cahier, the American contralto of the Metropolitan and Vienna operas. "Those girls who live in an American pension in an American colony make their struggles for advancement much harder."

Beddoe—At a recent Boston recital by Mabel Beddoe the Canadian contralto was to sing a song by A. Goring Thomas. When the programs arrived it was found that the printer had made it A. Goring Thomas. Miss Beddoe insisted upon a correction being made, and at the last moment the package of programs appeared, reading A. Goring Thomas, and in this form they had to be used.

Lerner—Tina Lerner is a patriotic Russian in her ideas of literature and Tchechoff is her best loved writer. "He pictures the intimate home life of the Russian, the joy and the pathos of life, in a way that makes you want to cry with the beauty of it," she says. Miss Lerner admires Tolstoy as a cosmopolitan, though he is not her favorite author. A translation of one of Gogol's plays is now occupying the pianist in her leisure moments.

Gadski—When Mme. Gadski sang in Fort Worth, Tex., on her recently concluded concert tour of the West, someone handed her a note after her first group of songs, asking her if she would not please sing some of her songs facing the persons who, because of the crowded conditions in the auditorium, had been forced to take seats on the stage. Mme. Gadski did so, turning her back to the auditorium each time an encore was demanded, and singing about one-third of her program in that way.

Zuro—Josiah Zuro, the conductor, formerly of the Manhattan Opera Company, and now with Frohman's "The Girl from Montmartre," is an extraordinary linguist. He is able to master a language with a few months' study, and at present (although he is only twenty-four years old) he speaks fluently German, French, Italian, English, Russian, Polish, and a few other Slav idioms. His memory is phenomenal, and his feat of coaching the chorus of the Manhattan Opera House in two weeks after having seen the score of "Louise" for the first time is still remembered.

Hempel—It was for a mere matter of \$1,200 a year that New York missed hearing Frieda Hempel for the first time seven years ago instead of this year. When Conried was manager of the Metropolitan, Nahan Franko, one of his conductors, recommended Miss Hempel to him, and Mr. Conried, after a hearing, offered her a five-year contract at 20,000 marks for the first year and 5,000 marks additional each succeeding year. The Berlin Royal Opera offered 25,000 marks and obtained the contract. Miss Hempel now earns almost as much in two weeks as she did in the whole season then.

Gilly—That Titta Ruffo's visit to the United States was a good thing for baritones in general is the opinion of Dinah Gilly, of the Metropolitan Opera. "The mass of New York operagoers," says Mr. Gilly, "had come to take baritones very much for granted. These singers were looked upon as a necessary part of the opera ensemble, but scarcely anything more. Then suddenly came Mr. Ruffo, with big salary and great reputation. The public listened to him with the same interest usually accorded only to a tenor or a soprano. What is the result? Voila! The public suddenly discovers that the Metropolitan Opera House has baritones, too. They suddenly sit up and take notice of Mr. Scotti, Mr. Amato and the rest of us. We are applauded where heretofore we were neglected."



Dear MUSICAL AMERICA:

The concerts given by certain noted singers and pianists which I attended last week combined to create the conviction in my mind that there is a decided tendency on the part of artists, even those of experience and who have won a position of importance, to oversentimentalize and thereby at times drag the tempo, with the result that they not only miss the effect on the audience they intend to produce but positively wear their hearers out and send them away dispirited rather than uplifted.

In saying this I desire in no sense to detract from the musical value and importance of the performances given by Julia Culp, Tina Lerner, Germaine Schnitzer, Léon Rains—two singers and two pianists.

The singers, at times, reduced their effects to such a point of attenuation as to be positively inaudible, even in the middle and back rows of the auditorium.

Curious, is it not, that singers do not realize that one should not sing a piano or pianissimo, but should create the effect of so doing, for surely, if you sing pianissimo in a great auditorium like Carnegie Hall or Aeolian Hall just as you would in a room before a dozen or twenty people you will be almost inaudible—especially if the tone is not supported by a proper volume of breath.

Julia Culp will be welcomed everywhere, not only on account of the musical quality and beauty of her voice but because she is in every sense an artist.

She has, however, this tendency to drag and oversentimentalize. Even so experienced a singer as Léon Rains, also an artist to his finger tips, whose interpretation of many of the songs was masterly, has it. At times he became so confidential with himself that nobody else could hear what he was singing.

What is true of these two singers is true, in a measure, of both Tina Lerner and Germaine Schnitzer, the two noted pianists who appeared last week.

Miss Lerner appeals irresistibly by her graceful, poetic playing. Her technic is delightfully clean and pure. While there are times when she does not appear to get very deep into the spirit of some of the compositions she plays she never misses her appeal to the public, except when she oversentimentalizes and begins to drag and drag and reduce her tonal effects to so fine a point that they positively cannot be heard at all by some.

Then there is Germaine Schnitzer, the Austrian pianist, a masterful player, who can produce grand, magnificent tonal effects that carry you away, whose technic is impeccable and whose playing is almost of the virile order. She, too, has moments when she gets so far into the ethereal that the tone positively dies away and is dead before it reaches the portions of her audience, who are straining their ears, at the back of the house, to know what it is all about.

Few artists, I think, appreciate the fact that the acoustics in the various auditoriums vary greatly.

One of the finest artists that I ever knew, in olden days, never sang in any auditorium without sending a friend to various parts of the house and trying all kinds of effects, to be sure that he could be clearly and distinctly heard. Why do not some of our singers and pianists do the same thing?

The forte passages will take care of themselves. It is the delicate effects and nuances which require to be held up.

The singer who attempts a pianissimo effect without breath support would be aston-

ished, I presume, if she or he realized that beyond a dozen rows from the platform their singing is almost inaudible.

* * *

Such criticism, however, will not apply to Clara Butt, "the world's greatest contralto," as she has been described in the advertisements, who carried her audience by storm at her début—even though the critics, next morning, found all kinds of fault with her voice, her methods and her diction.

In her case we have a positive difference of opinion between the public and the critics. As a matter of fact, both are right. The critics were absolutely justified in all that they said with regard to Miss Butt's singing, while the public was absolutely justified in receiving her with enthusiasm, for she certainly has a wonderful organ. There are notes in it which are phenomenal. She has, besides, a magnificent presence and a manner that carries all before it. She sings with a superabundant enthusiasm which dominates everything.

Now, why is it that Clara Butt, in spite of all her deficiencies, which are many and marked, in spite of her frontal attacks on all the canons of art, voice production and voice control, manages to arouse such enthusiasm?

I will tell you, my friends. She represents that irresistible force which some call "elemental," which will always carry us away and make us forget everything and anything.

Clara Butt does not, like the Tetraxis and Titta Ruffos, for instance, attempt to win favor by meretricious tricks which appeal to the unthinking and the musical ungodly. Not a bit of it! She goes at her work and at her public with all the self-confidence and magnificent spirit of a grand hunting horse which takes a six-barred gate, perfectly oblivious and indifferent as to what may be on the other side.

And it is this quality which is going to win her success in this country, just as it does abroad, for we all love the vital thing, and, when it comes to the test, it does carry us away, however much critics and wisacres may cavil about canons of art and this, that and the other!

* * *

Not alone is Clara Butt herself "elemental" but she has a secretary and representative—an Englishman—who is elemental in his sweet innocence of everything American. From an interview that I understand he had with a newspaper man this gentleman has not yet come to realize that this is not England—even though the people speak English!

It seems he inquired of the aforesaid newspaper man whether it would be possible to get a large gathering of her countrymen to go down to the dock with British flags to welcome Miss Butt on her arrival. When the American newspaper man thought that possibly it might be done, and that perhaps Theodore Roosevelt could be induced to head the delegation, as he was at present out of a job, the Englishman exclaimed:

"Well, you know, they did it in Australia!"

They do things differently in Australia. I presume Mme. Butt's kindly and well-meaning representative will, before long, discover that this is more or less a cosmopolitan country, with ideas so wholly different from those that prevail in England that the two poles are not further apart. If there is anything, however, that will be appreciated, whether in our newspaper offices or in the managers' offices, it will be the polite gentleman who will appeal to everybody because "he's so very English, you know!"

* * *

Another idol shattered! All that story about ex-Mayor Stotesbury of Philadelphia, the partner of J. Pierpont Morgan, having been so public-spirited as to save the opera season during the Hammerstein régime in Philadelphia, is now shown to have been a rose-colored fish story.

All came out through the suit which Stotesbury has brought against Oscar Hammerstein to recover some \$40,000 which he says he lent the irrepressible impresario. It makes very interesting reading, particularly because it introduces us behind the scenes in the operatic world.

Perhaps the most interesting and vital feature of the litigation is the revelation that during the period that Mr. Hammerstein was giving performances that cost him from \$3,000 to \$5,000 a night, his receipts were often less than \$200 a night.

This does not bear out the story that the Philadelphians are particularly crazy for opera—that is, such opera as Mr. Hammerstein was giving them.

It must be remembered, however, that at the time there were car strikes in Philadel-

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phia, though this should scarcely affect an opera audience, the majority of which goes to the auditorium in its own automobiles, carriages or in taxis.

Behind this suit there is another story which may interest you, as it bears strongly on the improbability of the Metropolitan Opera House directors being agreeable to so modifying their contract with Mr. Hammerstein as to enable him to give opera in New York, even though he confines his representations to opera in English.

To understand the situation thoroughly you must go back to the inception of Mr. Hammerstein's enterprise on Thirty-fourth street, at the Manhattan Opera House.

Those who attended the early performances noticed that Mrs. Clarence Mackay, a lady of society, a public-spirited woman and the wife of Clarence H. Mackay, the multi-millionaire president of the Postal Telegraph and other corporations, appeared to take a very active interest in the Hammerstein venture, although her husband is one of the directors of the Metropolitan Opera Company.

But the Mackays are not among the elect few boxholders of the parquette, and so are not in that set which is supposed to dominate the élite social life of New York. There is no doubt that the Mackays saw an opportunity to shine at the Manhattan if they could not at the Metropolitan, and so were willing to give Mr. Hammerstein a great deal of help and encouragement.

All, it seems, went well. Everything was *couleur de rose* until Mrs. Mackay gave a certain entertainment, for which she engaged her good friend, Campanini, then the director at the Manhattan, with his orchestra. After the entertainment it seems that Mrs. Mackay paid Mr. Campanini, and naturally considered the matter settled. Mr. Campanini, however, evidently thinking that the performance was his own private affair, did not turn the money over to Mr. Hammerstein, who, after a time, requested payment from the Mackays. Mrs. Mackay promptly replied that she had already paid Signor Campanini. Mr. Hammerstein retorted that he knew nothing about that; all he knew was that he had to be paid for his orchestra. That was all there was to it.

Then Clarence Mackay was called into the affair. He promptly declined to pay, all of which resulted in a suit being brought by Mr. Hammerstein.

The matter was then settled out of court. The Mackays, after all they had done to help along the Hammerstein enterprise, felt bitterly, and ever since then it has been understood that Mr. Mackay and Mrs. Mackay, who are powerful both in financial and social circles, have taken an antagonistic attitude to Mr. Hammerstein. At the time Mr. Hammerstein made his appeal to the Metropolitan directors to change the character of his contract, that they should

[Continued on next page]

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MEPHISTO'S MUSINGS

[Continued from page 21]

permit him to give opera, he himself is said to have declared that he knew that Mr. Mackay and one other director would be absolutely opposed to it.

Nor did the matter end there. It is understood that through the Mackay influence large financial institutions are no longer disposed to grant Mr. Hammerstein loans; that J. Pierpont Morgan has expressed his dissatisfaction with Mr. Hammerstein's attitude, and was, in a measure, responsible for Mr. Stotesbury's action in demanding the payment of the \$40,000 which he claims he lent Mr. Hammerstein, though, as we know, Mr. Hammerstein insists it was not a loan but a personal gift to save the situation for the credit of Philadelphia.

This is not a mere matter of gossip. It is serious, especially in view of the recent revelations before the Pujo Committee in Washington, showing the great power wielded by a few men in the financial world. We have proof how easy it is for the great financial magnates, when they consider any one of their number as having been wrongfully treated, to create a situation where it will be very difficult indeed for anybody needing credit or social support to put through a successful enterprise.

Meanwhile let me say there appears to be a general opinion among attorneys who have expressed themselves on the subject that while probably Mr. Hammerstein cannot evade his contract with the Metropolitan and give opera or opera in English in New York City till the term of his contract expires, there is nothing in the contract which would prevent such opera being given under the name of Mr. Hammerstein's son, Arthur Hammerstein, and that it will not be long before the Metropolitan will have a rival with Mr. Arthur Hammerstein as the ostensible, if not the actual, impresario.

There is a manager in this city who wants to kick himself, and his name is Loudon Charlton.

The reason thereof is this: Charlton, who is one of our most able, conservative as well as enterprising and responsible managers, and of whom it can be said that all the artists whom he has managed speak in the highest terms of him, has under his direction this season Josef Lhévinne, the well-known pianist.

Lhévinne gave a recital, you know, on Monday, at Aeolian Hall.

At the start there was quite a large sale. Then, owing to the continuous bad weather,

the sale naturally dropped off, as it did for all attractions, dramatic as well as musical.

The manager being responsible to the artist "to have a house" at all costs, Mr. Charlton gave out a limited number of complimentary tickets.

Can you imagine his horror and disgust when, long before the concert began, last Monday afternoon, there was a long line of people reaching from the box office way round into Fifth avenue, who wanted to buy tickets for the concert and could not all get them.

This does not often happen to musical managers.

However, one thing is certain—it has shown that Josef Lhévinne is one of the few pianists who to-day can draw real money—and in New York and in zero weather!

* * *

The writers for the musical papers and the music critics have all been writing about the great musical uplift in this country. Can you wonder at it when the most extraordinary efforts are being made to create a general musical atmosphere?

I was a witness to one of these efforts the other evening, on my way to take the subway at Forty-second street. Close to the curb was a cart, drawn by a mule. A man was singing songs through a megaphone, to the accompaniment of a talking machine. After the song was finished he offered the attending crowd the music at ten cents a copy.

His first song was entitled, I believe, "Where Is Willy Rockyfellar?" After that he sang "Oh, Will You Love Me, Darling?" while he wound up with the latest thriller, which, as far as I could gather, was, "Be Sure You Put Your Mother-in-Law to Bed Early!"

This is what one might call "bringing music home to the people!"

Your

MEPHISTO

Blind Musicians' Concert for National Library.

WASHINGTON, D. C., Jan. 14.—The latest movement to create a national library for the blind was given public recognition last week by a concert presented by blind musicians, known as the Schumann Concert Company. This is composed of Catherine L. Grady, pianist; A. Claire D. Murray, soprano; French W. Hufty, violinist, and

J. Francis Germuller, pianist. A delightful program was presented. At the close of the regular concert Elias Breeskin, a young violinist, was heard. The director of this movement is Etta Josslyn Giffin, who inaugurated the concerts for the blind at the Library of Congress. Others interested are Mrs. Thomas Nelson Page, Ella L. Dorsey, Mrs. William E. Clark, Mrs. Ernest W. Roberts, and Mrs. Champ Clark. W. H.

MISS CHEATHAM SILENCES T. R.

Keeps Him Quiet a Half Hour and Takes Pride in Achievement

Kitty Cheatham, the distinguished *disease*, gave her inimitable performances last week before truly remarkable audiences. In one week she sang before Theodore Roosevelt, the Countess of Aberdeen, Violet Asquith, daughter of the Prime Minister of England; ex-Ambassador Riddle, Dr. Stengel, husband of Marcella Sembrich; the Homer twins, the Kneisel twins, Walter Damrosch, Clara Butt, Albert Reiss, Bella Alten and Marie Mattfeld, of the Metropolitan Opera House, where they are known as "Hänsel and Gretel" for their splendid impersonations of these characters in the Humperdinck opera of that name, and Alfred Hertz, the noted Wagnerian conductor.

An incident in connection with her singing before Colonel Roosevelt is of unusual interest. Just as Miss Cheatham was about to begin she found a large tiger skin in the way. Colonel Roosevelt jumped up to remove it, and found that he had placed it under his own chair with the big tiger's head turned toward him. Miss Cheatham whispered to the Colonel, "I believe this is the first time you have had the tiger entirely at your feet, Co'onel Roosevelt!" The Colonel saw the joke and literally roared, listening thereafter to the *disease's* art with great interest. Miss Cheatham considers her keeping the Colonel quiet a half hour one of her greatest achievements.

Helen Waldo Sings for Children, Religious Enthusiasts and Convicts.

Helen Waldo, contralto, whose children's recitals have been most successful, recently appeared in St. Louis before 800 children at the Missouri Club. It was the occasion of the annual Christmas celebration held by the club and the program was designed to suit the season. The almost exclusively children's audience received Miss Waldo with acclaim and the encores were numerous.

On the same tour, Miss Waldo appeared in a sacred concert in Green Bay, Wis., on the program of which were only songs of a religious, or semi-religious, character, and a day later sang a ballad concert before the inmates of the State Reformatory at Depere, Wis.

Alice Kraft Baroni and Henri Barron in Opera in English

Alice Kraft Baroni, as *Violetta*, and Henri Barron, as *Alfredo*, were heard in "Traviata" with the San Carlo Opera Company, in Paterson, N. J., on Monday evening, January 6, and were received with much favor. Mr. Barron has been engaged for the eight weeks' season of English opera that is to be given in Cleveland, O., by a company being organized there, beginning about the middle of February.

A play, "The Wedding of Mozart," has just been produced at Frankfort-on-Main, the action concerning the love affairs of the composer at Vienna. Beethoven also figures in the plot. The work does not seem to possess any particular merit.

ELECTRIFIED BY ELMAN

Syracuse Audience Wildly Applauds—Popular Artists in "Messiah"

SYRACUSE, Jan. 10.—Mischa Elman's first violin recital here last evening proved an unusual success. There was a large audience which was held completely spellbound and was vociferous in its applause. The Beethoven Sonata in F Major, played by Mr. Elman and Percy Kahn, pianist, was superb. Mr. Elman electrified his audience by his overpowering climax in the Ernst Concerto in F Sharp Minor. The recital was under the local management of Kathleen King.

A fine performance of the "Messiah" was given here December 22, under the able direction of Tom Ward. The chorus was well trained and the soloists gave much satisfaction. They were Lucy Marsh, soprano; Ruth Thayer Burnham, contralto; Daniel Beddoe, tenor, and Arthur Middleton, bass. L. V. K.

Rubinstein Club Soloists

The Rubinstein Club of New York has engaged Julia Culp, the Dutch *lieder* singer, and Franklin Holding, the young American violinist, as soloists for its concert on Tuesday evening, February 18.

First American Visit of
IRENE
ST. CLAIR

The ENGLISH CONTRALTO

Whose Singing of Songs by Augusta Holmes and other French, German and English composers charmed the critics, and public in England.

Press Reviews:

London Standard, June 20, 1911.—"Were all vocalists as prudent as Miss Irene St. Clair in selecting songs within their powers for their program, there would be less heart-burning at the printed result of public appearance. The lady in question, who is no stranger to London concert-goers, seldom undertakes a song that is not well within the reach of her vocal and interpretative faculties. In consequence, at her recital at the Aeolian Hall yesterday afternoon, there was much to admire and approve both in the several German and French songs, and Miss St. Clair's intelligent manner of presenting them. Two of Augusta Holmes' 'Contes de Fées,' 'La Source Enchantée,' and 'Le Chevalier Belle Etoile,' were among the most highly appreciated numbers of the recital. In fact, the latter is a fine dramatic song, and Miss St. Clair was fully alive to its descriptive possibilities. Songs of Hahn, Itene, Winckler, were heartily acknowledged by the large audience."

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MUCH HOLIDAY MUSIC FOR PARIS

New Admiration for Ernest Chausson's Symphony in B—"Prix de Rome" Winner Has Hearing as Composer—American Girl Violinist Proves Her Worth

Bureau of Musical America,
Paris, 5 Villa Niel,
December 27, 1912.

THIS week of Christmas has been particularly full of good musical offerings and the attendance has been large. At the Lamoureux Concerts we had the pleasure of again hearing the Symphony in B Flat by Ernest Chausson. One does not tire of hearing this rhythmical and melodious work, which shows both the martial influence of Wagner and the pathos of César Franck, although not in any imitative sense. The last movement is rather strange in structure, for it contains two distinctly opposite themes, which have been handled very judiciously and effectively.

The Oratorio Society at the Trocadéro gave the Solemn Mass in A by Fernand le Borne, directed by the composer himself. The Fugue and Gloria, and, above all, the Credo, in which (according to the composer) clash paganism and Christianity, produced a grand effect. Mmes. Dumas, Lapeyrette, Messrs. Paulet and Bracony, the excellent organist, Bonnet, and the violinist, Tenenbaum, whose rendering of the "Déloge" had to be repeated, all contributed their quota to the success of the composer. Mr. Brussel, the manager of the society, conducted a work by Saint-Saëns on the same occasion.

Robert Schmitz directed a chorus and orchestra of 150, rendering for this the first concert of his organization, the "Stabat Mater" of Moor, "Psyché," by César Franck; "Payane," by Ravel, and the "Coq d'Or" of Rimsky-Korsakow.

The Tracol Quartet continued its series of renditions of Beethoven, offering also a brilliant execution of the first Sonata of Saint-Saëns, for piano and violin.

At the American Episcopal Church a special celebration of the Christmas season was rendered by a greatly augmented choir which gave a remarkable interpretation of "Unto Us a Child Is Born," from Handel's "Messiah." Mr. Baehrens worked very hard with his choir to keep the standard up to the same excellence it has attained in former years. He is to be complimented on the splendid effects produced.

Concert Hall Needed

One of the prominent Parisian music critics complained in a recent article of the lack of proper concert accommodations in Paris. While the city possesses the immense auditorium of the Châtelet, which is too large for most musical organizations, both amateur and professional, the only other national institution is that of the Conservatoire, which is suited only to chamber music. It is humiliating that a city of the size and wealth of Paris should be so poverty-stricken in this regard, while many a smaller city in Germany possesses at least one large auditorium where a symphony orchestra may give public performances.

The west coast of the United States furnishes the musical world with its share of wonders. We have now with us in Paris Lucile Collette, originally from Seattle, and although only about eighteen years old a

violinist of merit. Recently, at the Students' Atelier Réunions, which are given every Sunday evening, she won great success. Her playing is firm and authoritative and as finished as that of an artist of more years and experience. Her study



Lucile Collette, American Violinist, Who Has Won Honors in Paris.

has been carried on under capable masters, both here and in Prague for a number of years.

In 1911 Miss Collette won the *premier prix* for violin, and the same degree of merit for *musique d'ensemble*. This year she took the first prize in the piano class of Raoul Pugno, the *prix d'honneur* of violin, the same merit for music of ensemble, at the *Concours* held in Salle Femina. She has also won a number of other prizes.

At the French Conservatory was recently held a recital of the compositions of Maurice Le Boucher, winner of the Grand Prix de Rome in 1907. His main composition consisted of a reconstruction of some old airs by a little-known composer, Michel Lambert (1610-1696); the originality and charm of which lay in his use of orchestral instruments seldom employed, the clavecin, the quinton, the viole d'amour, the viole de gambe and viole-basse. Two fragments, "Heures Antiques" and "La Danse de Faunes," were laboriously colored and showed, moreover, hesitancy in adopting the manifold liberties as to change of key in modern composition. The composer's Sonata in B Minor, for piano and violin, was more interesting. On the whole, while Mr. Le Boucher does not now seem to justify any reckless prediction for his future as a composer of worth, neither does he give denial to the opinions of the judges who awarded him the prize in 1907. Let us rather say that he evinces the improvement that one might justly expect after five years of study at Rome under capable masters.

Whenever Harold Bauer plays there is always a large and enthusiastic audience, but the record was probably broken last

week at the Salle Gaveau, when the celebrated pianist was heard in joint recital with the equally renowned cellist, Pablo Casals. The program included Beethoven's A Major Sonata, Brahms's Sonata in F, for violoncello and piano; "Kreisleriana" of Schumann and Bach's Cello Suite in D Minor.

In the Beethoven number the ensemble and mutual sympathy of the two artists were splendid; but Mr. Bauer's tone was more brilliant than that of Mr. Casals. It was a purely classical interpretation, devoid of all vulgar embellishments. The exacting Bach suite was executed by Mr. Casals with distinction, though his intonation was still open to criticism, the *sforzando* being somewhat forced. Mr. Bauer executed the Schumann number with all the nobility and grandeur that it requires, the audience according him a notable triumph on its completion. In the Brahms Sonata Mr. Casals played most effectively, the purity of tone in this case being unimpeachable.

Charpentier's "Julien" Delayed

Gustave Charpentier, composer of "Louise," and new member of the Academy, is engaged on the orchestration of his new work, "Julien," in his home at Antibes, near Nice. He has been so busy, however, with social engagements since his new promotion to fame that it is doubtful whether "Julien" will be ready in time to see the footlights at the Opéra-Comique in the first days of May, as was expected. In the event of "Julien" not being ready in time for rehearsal "La Ville Morte," by Mme. Nadia Boulanger and Raoul Pugno, will take its place after the first productions at the Opéra-Comique of "Le Carillonneur," by Xavier Leroux, and "Le Pays," by Guy Ropartz.

The Théâtre de la Renaissance of Nantes has been destroyed by fire. This theater had a mixed troupe of comedy and opera and received a municipal subsidy which enabled it to rival in artistic merit the productions of much larger theaters. It was here that "Myriade," by Léon Moreau, was produced with success last month.

The Municipal Council has been approached with a view to granting a subsidy to the Paris Opéra. The latter, called the National Theater of Opera, receives at present a subsidy from the State alone. It is argued that the Paris Opéra is as much, if not more, a Parisian as a national factor in the operatic life of France.

DANIEL LYNDY BLOUNT.

Sauer "Greatest Living Pianist," Says Pugno

Raoul Pugno, the French pianist, considers Emil Sauer the greatest living exponent of his art. In an interview with Ward Stephens, reproduced in *The Musician*, M. Pugno indorses four living pianists, namely, Sauer, Hofmann, Busoni and d'Albert, "and the greatest of these," says he, "is Sauer." "You know," he continued, "Sauer but recently came to Paris, and his success has been greater than that of any pianist who has played here in many years; he lacks nothing."

Greta Torpadie Sings at Reunion of Franco-Americans

Greta Torpadie, soprano, was the soloist at the recent reunion of the Franco-American Society, New York, her selections including the "Shadow Song" from "Dinorah" and a group of modern songs.

First Lesson for Democracy

The most serious charge brought against the American people, writes Dr. Frank Crane in the *New York Globe*, is that they are the poorest singers (in concert) in the world. In crowd we are possessed by a dumb devil. The first lesson democracy ought to learn is how to join in the chorus.

Minnie Tracey's Return

Minnie Tracey, the American prima donna soprano, will give her first New York recital this season at Aeolian Hall, the afternoon of February 6. Miss Tracey arrives in America next week from a series of triumphs abroad.

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MISS SCHNITZER AN ARTIST OF POWER

Pianist on Successful Re-appearance After Four Years, Reveals a Strong Individuality

After an absence of four years Germaine Schnitzer, the pianist, was heard in a recital in Aeolian Hall on Thursday afternoon of last week. Her program was a solid and an exacting one. It contained Schumann's F Sharp Minor Sonata, the Busoni transcription of Bach's "Chaconne," a dozen Chopin Preludes, a Sarabande and Toccata of Debussy, a "Papillons" by an unfamiliar Scandinavian composer, Ole Olsen and Liszt's tarantella, "Venezia e Napoli." At the close of this program the pianist added the Schubert-Tausig "Marche Militaire" by way of encore.

By a curious coincidence Miss Schnitzer elected to play the Schumann Sonata only a few days after Tina Lerner had done the same work in the same hall. Miss Schnitzer is, however, a type of pianist distinctly the reverse of the young Russian. Her playing is forceful, emphatic, virile. It has a good deal of that "hussar quality" which Schumann once noted in the playing of his wife, Clara. Her tone is large and solid, her rhythms incisive, her technique exceedingly sure. She has considerable strength of wrist and agility of fingers.

Miss Schnitzer's interpretations are conceived in a spirit consonant with these qualities. They are broad and direct rather than delicately subtle. Her exposition of a work reveals a keen sense of its constructive plan, for her sense of form is acute.

The magnificent Schumann Sonata was played with a powerful utterance of its content. In the lovely aria, however, Miss Schnitzer proved that tenderness and poetry were not absent from her emotional make-up. This movement she gave with lovely tone quality and a romantic sentiment that was far from tawdry sentimentality. The stupendous "Chaconne"—more stupendous in Busoni's revision than in Bach's original—had a bold majesty, particularly in its closing phrases which cannot be proclaimed too broadly. Some of Miss Schnitzer's Chopin Preludes were better than others. The D Minor and B Flat Minor were especially good and the latter had to be repeated. Debussy's "Sarabande," which contains some acrid dissonances, proved interesting, and his "Toccata" was not without merit. The Ole Olsen "Papillons" had to be repeated, for it was very dexterously given. As music, however, it is of no account.

H. F. P.

Comments of the daily paper critics:

Miss Schnitzer's style has breadth and incisiveness, and she has gained in assurance and repose since she last visited us.—*The New York Sun*.

She plays less as a virtuoso and more as an artist whose primary concern is in the "true performance" of what she plays. She has distinguished musical feeling and artistic sincerity, and although there were points in which her conception of some of her numbers yesterday might arouse dissent, it seemed clear that she had entered into their inner spirit as music and was not considering them as a means of display.—*The New York Times*.

Verdict Against Hammerstein Singer for Teacher's Fees.

Oscar Hammerstein was one of the witnesses last week in the City Court, New York, in a suit brought by Mme. Lena Devine Mayer, a vocal teacher in the Metropolitan Opera House Building, against Vera de Rosa to recover \$1,500 alleged to be due for five years' singing instruction. The plaintiff said Miss de Rosa had no money to pay for the lessons, but offered to give her one-third of her salary when she got an engagement. She said she never received but \$25 a week. Miss de Rosa obtained an engagement at the Manhattan Opera House, and Mr. Hammerstein said that the first season she got \$15 a week. The next she went into the chorus of "Naughty Marietta," and was raised to \$20. Last season she got \$45 a week as understudy of Mlle. Trentini. She is now singing in "The Firefly." The jury brought in a verdict of \$468 for Mme. Mayer.

Glee Club Sings for Railroad Workmen on Coast Tour

STATE COLLEGE, PA., Jan. 9.—During the Easter vacation the Pennsylvania State College Glee Club will make a trip to the Pacific Coast as the guests of the Santa Fé Railroad to give concerts for that road's employees at the various division points. The club is under the skilful direction of Clarence C. Robinson, who is director of music at that institution.

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ANNA CASE

Lyric Soprano of the Metropolitan Opera Co., achieves a brilliant success as "Un Ombra Felice" in Gluck's "Orfeo." Receives ovation as soloist with the MacDowell Chorus of New York.

Opinions of the New York Daily Press:

New York Times, Dec. 20th.
Anna Case appeared for the first time as the Ombra Felice, a part which was exquisitely sung in the previous performance, and sang it herself exquisitely, with delicate beauty of voice and purity of style.

New York Sun, Dec. 20th.
Miss Case's advent in the opera made no serious change in the general effect of the performance. It can be said without reservation that her appearance was quite worthy of Elysium and that she sang her solo with great beauty of tone and with lovely style.

New York Tribune, Dec. 20th.
In nothing was this spirit made more patent than in the fact that there was not a sound to disturb the happiness caused by Miss Case's singing of her air in the scene in the Elysian Fields. The rapt attitude of the audience was proof enough that the young artist's beautiful voice and style were appreciated at their value.

Evening Post, New York.
Miss Case made Un Ombra Felice most felicitous. Her lovely voice is especially suited to such a rôle, and at no time did she force it. And she was as pleasing to the eye as to the ear.

New York Herald, Dec. 20th.
It was in this scene that Miss Anna Case sang the mellow music of the Happy Spirit for the first time here. A trifle nervous at first, she soon recovered confidence and by the charm of her voice and musically phrasing she aroused her listeners to applause and curtain calls. Before the curtain she blushing received a large basket of flowers.

Morning Telegraph, Dec. 20th.
Flowers and applause in abundance were the portion of Anna Case, who sang the aria of the Happy Spirit with exquisite clearness and felicity and shared the curtain honors with Madame Homer as a reward.

Globe and Commercial Advertiser, Dec. 20th.
Miss Case her successor, was pleasing to the eye and to the ear, so pleasing, indeed, that when the curtain fell on the scene in the Elysian Fields the large audience accorded her a very pretty triumph.

Brooklyn Eagle, Dec. 20th.
Anna Case, who was discovered over in a New Jersey blacksmith shop (or was it a little red schoolhouse?), only two or three years ago, made her debut as the Happy Spirit. She was, indeed, a happy spirit both to the eye and the ear, and she showed her fitness for more exacting parts.

Standard Union, Brooklyn, N. Y., Dec. 20th.
Anna Case, the youngest singer in the company, was a charming Ombra Felice in voice and action. She is a coming artist, and has everything in her favor. She received an armful of flowers.

New York Press, Dec. 20th.
In Anna Case there was a new Ombra Felice to take the place of Alma Gluck's, and a most acceptable one, as the American soprano proved in the aria with chorus, "E quest asilo ameno e grato." Nervous the singer was, but not enough to injure the limpid beauty and expressiveness of her voice.

New York Tribune, Dec. 29th.
Miss Anna Case was the Happy Spirit, and once again gave exceeding pleasure by the purity of her voice, the ease of its production, her knowledge of the art of classic song, as well as by her beauty of face and figure.

New York Sun, Dec. 29th.
The solo of the Happy Shade, which was once more sung with much elegance of style and beauty of tone by Anna Case.

MACDOWELL CHORUS CONCERT

Evening Post, N. Y., Jan. 9th.
The aria from Monteverdi's "Ariana" was beautifully sung by Miss Case. She was in fine voice, and gave the "Lament" with just the necessary pathos. Miss Case surprised every one by her singing of the Rameau "Night-gale," with flute obligato by Mr. Barrère, and received an ovation for the coloratura air by Philidor. Not only was her voice a delight, but her musically grasp of the form made it one of the best examples of this kind of singing heard in New York this season.

Miss Case especially distinguished herself by the high beauty and expressiveness of her singing of Ariana's lament, while her delivery of the Purcell music was thoroughly graceful.

N. Y. Herald, Jan. 9th.
Miss Case showed a familiarity with the old masters that elicited much applause.

N. Y. Evening Journal, Jan. 9th.
Miss Case sang the Lament of Ariana from Monteverdi's opera, and sang it with expressive beauty and pure, rich tone.

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STRANSKY, RAPPOLD AND FLONZALEYS IN BUFFALO

Soprano Welcomed as Soloist with New York Philharmonic—Two Local Clubs Introduce Noted String Quartet.

BUFFALO, Jan. 10.—The New York Philharmonic Orchestra, Joseph Stransky conductor, and Mme. Marie Rappold, soprano, was the attraction put forward by the local manager, Mrs. Mai Davis Smith, for the third of her subscription series on January 7.

The orchestral *pièce de résistance* was the Beethoven Fifth Symphony. In this number Mr. Stransky and his men gave a fine account of themselves and the applause which followed was so prolonged that the conductor was compelled to bow his acknowledgments repeatedly. The two other orchestral numbers were an excerpt from Smetana's tone poem, "From Bohemia's Woods and Fields," heard for the first time here, and Liszt's symphonic poem, "Les Préludes," which were enthusiastically received.

Mme. Rappold's first offering, the "Ave Maria," from Bruch's "Cross of Fire," was sung with orchestral accompaniment and most beautiful was her delivery of this number. Special interest centered in the group of Strauss songs, "Hymn to Love," "Tomorrow" and "Cécile," in that they were given here for the first time with the Strauss orchestration. Mme. Rappold rose to the exigencies of these numbers with ease and sang them with superb authority. She was received with the greatest enthusiasm and only the "no encore" rule prevented a repetition of these numbers.

Another beautiful concert was that given by the Flonzaley Quartet under the joint auspices of the Twentieth Century and Chromatic Clubs on January 9 before a large audience. The program numbers were the Haydn Quartet in G Major, a Sonata for two violins and 'cello, by Leclair, a French composer of the eighteenth century, which is one of the "finds" of the Flonzaleys, and Tchaikowsky's D Major Quartet.

In the playing of these numbers were evidenced all the fine points which have made this organization famous. So hearty and prolonged was the applause after the final number that a dainty Mozart Minuetto was given as an encore, this also receiving its due meed of appreciation.

F. H. H.

YONKERS CHORAL CONCERT

Mme. Lund and G. Magnus Schutz Appear as Soloists.

YONKERS, N. Y., Jan. 13.—The Yonkers Choral Society, Walter Henry Hall, conductor, gave the first concert of its seventeenth season January 9. The soloists were Charlotte Lund, soprano, and G. Magnus Schutz, basso. Mrs. E. A. Bartmess and Felix Lamond were the pianist and organist, respectively.

Mme. Lund, who was heard in the aria from "Louise" and a group of songs, besides the solo parts in two cantatas, sang brilliantly. Despite a cold, Mme. Lund displayed a good voice and her vocal ability and musicianship enabled her to completely win her audience. Mr. Schutz sang with sonority and was heartily received.

The chorus added another to its long list of successes and acquitted itself most creditably under Mr. Hall's able direction.

Florence McMillan Engaged as Slezak's Accompanist.

Florence McMillan, pianist and accompanist, has been engaged by Leo Slezak, tenor of the Metropolitan Opera Company, as his accompanist on a recital tour which will include appearances in Boston, Worcester, Washington, D. C. (a recital at the White House), Chicago, Toronto, Denver and other cities. The tour will last through the entire month of February. During January Miss McMillan has appeared in Princeton, Fishkill (two engagements), Brooklyn and is engaged for New York on the 21st and 27th.

Flonzaley Concert in Brooklyn.

The Flonzaley String Quartet delighted a Brooklyn audience in the music hall of the Academy of Music on Tuesday evening, January 7. A happily chosen program presented the following numbers: Quartet in D Major (Koch 499), by Mozart; Tchaikowsky's Quartet in D Major, op. 11, and Haydn's Quartet in G Major, op. 76, No. 1. The players, Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan D'Archambeau, 'cello, succeeded well in instilling animation into their work and exceptional vigor marked their interpretations. The Adagio of the Mozart selection was splendidly given, and

with the following allegro showed the famous quartet at its best. The soft cantabile of Tchaikowsky evoked hearty approbation and the entire work showed careful training and discriminating treatment.

In no part of the program was the string music more beautiful than in Haydn's composition, its brief *Presto* providing an interesting subject.

G. C. T.

MISS RENNYSON AS SOLOIST

Soprano Lends Her Authority to New Haven Wagner Program

NEW HAVEN, CONN., Jan. 10.—Gertrude Rennyson, the prominent American soprano, was the soloist with the New Haven Symphony Orchestra, David Stanley Smith, conductor, in its Wagner program on January 7. Miss Rennyson immediately won her hearers with her delivery of "Elsa's Dream," from "Lohengrin," her tonal coloring and dramatic instinct being happily manifested. Similar good impressions were made by her singing of "Elizabeth's Greeting," from "Tannhauser," and the "Liebestod," from "Tristan." Again and again the soloist was forced to bow her acknowledgments.

Mr. Smith gained excellent results with his forces in the Prelude to "Lohengrin," the Prelude to "Parsifal," and the "Siegfried Idyl," and a selection from "Die Meistersinger."

W. E. C.

Flonzaleys in Peabody Recital

BALTIMORE, Jan. 13.—The Flonzaley Quartet gave a charming concert at the Peabody Conservatory on January 10. The beauty of their playing aroused the enthusiasm of the audience to a high degree. They were recalled again and again after each offering. The numbers were the Haydn Quartet in G Major, the Sammartini Sonata for two violins and 'cello, and Tchaikowsky's Quartet in D Major.

W. J. R.

Julia Culp Sings at Taft Dinner for Mrs. Cleveland

WASHINGTON, Jan. 11.—At a musicale following a dinner given at the White House by President and Mrs. Taft in honor of Mrs. Grover Cleveland, the program was presented by Julia Culp, the Dutch *lieder* singer. Besides Mrs. Cleveland another wife of a former President, Mrs. Benjamin Harrison, was present.

BROCKWAY'S SONATA PLAYED WITH MARUM

Pianist and Violinist Unite in First of Series of Chamber Music Recitals.

The first of a series of three sonata-recitals was given last Sunday evening at Rumford Hall, New York, by Howard Brockway, pianist, and Ludwig Marum, violinist. The size of the audience, which completely filled the hall, showed that chamber-music lovers are becoming more frequent as the years go on and that interest in this intimate musical entertainment is being stimulated.

Mr. Brockway has not appeared in New York except in the capacity of accompanist for Miss Garden in some years. There were many present who were glad to hear him again, for he has always been much admired as a pianist. With Mr. Marum a splendid reading of M. Enrico Bossi's Sonata in C Major, op. 117, a genuine "first time," was given and a B Minor Bach Sonata. Bossi is known here principally by his organ compositions but his other works have made slow headway. This sonata is pleasing music of a melodious type, which is worth playing once at any rate. The *Scherzo* contains clever and effective writing and there is warmth of expression in the slow movement. It is at any rate far better music than most of the modern French composers are writing for violin and piano.

Though published as far back as fifteen years ago by the great German house of Schlesinger Mr. Brockway's Sonata in G Minor, op. 9, sounds very fresh to-day. There is in it a melodic fertility, a harmonic variety and a structural excellence that make it a most enjoyable work and one that should be heard oftener. The *Andante* has a spiritual exaltation quite unusual in the works of our native men and is above all sincere music that goes to its hearer without the slightest hesitancy on the part of that person as to whether it is worth while or not. In fact the thematic material throughout the work is interesting and is maintained on a high level.

The ensemble was good throughout and showed artistic preparation, both players being recalled a number of times after the conclusion of the several works. Mr. Brockway's sonata made a deep impression.

A. W. K.

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BOSTON

"A capacity audience which crowded Symphony Hall tendered Josef Stransky and his men an ovation at the end of a thrilling performance of Beethoven's Fifth Symphony. The forceful conductor well deserved the honor, but he modestly shared it with the players."—Boston Journal.

"This orchestra is fortunately not a stranger in Boston. * * * Chief among its characteristics are plasticity, a well-established routine proficiency, a sonority that is brilliant when brilliancy is required. The strings are incisive, the woodwind has precision, and the flutes and bassoons are especially good; the brass has tonal quality even in fortissimo passages. NEW YORK MAY WELL TAKE PRIDE IN THIS ORCHESTRA, AND NOT ONLY ON ACCOUNT OF ITS LONG AND HONORABLE HISTORY."—Philip Hale, in Boston Herald.

"A programme sufficient to test any conductor proved Josef Stransky one of the eminent leaders of the present. * * * Beethoven's Fifth Symphony was given a masterly performance. * * * The grandeur of the finale (Liszt's 'Tasso') was overwhelmingly powerful, and it made a superb end to a very remarkable concert. * * * A tremendous audience was present and Mr. Stransky and his orchestra certainly deserved such a recognition."—Louis C. Elson, in Boston Advertiser.

HOLYOKE

"The first concert undertaken by the enterprising Holyoke Board of Trade was given by the Philharmonic Society of New York last evening, under Josef Stransky—an ideal opening for the new series. The public responded so cordially that the future of the concerts seems assured for the next five years. * * * The great feature of the concert was a brilliant and thrilling performance of Beethoven's Seventh Symphony. Under Josef Stransky it became fairly electrifying."—Springfield Republican.

NEW HAVEN

"The Philharmonic concert (under the auspices of the Musical Department of Yale University) attracted a large and enthusiastic audience. * * * Beethoven's Seventh Symphony was given a notable performance, marked by delicacy of shading and finished pianissimo passages, as well as by virility and eloquence."—New Haven Journal-Courier.

"Josef Stransky is the embodiment of feeling and of irresistible temperamental impulses. His players responded to his slightest call, and played as though under a spell. * * * The concert will be a memorable one in the annals of Woolsey Hall."—New Haven Register.

PROVIDENCE

"The New York Philharmonic concert afforded a symphony treat of rare excellence."—Providence Tribune.

SMALLER CITIES NOW DEMAND THE BEST

Pianists Find That Hackneyed Works and "Simple" Programs Are Rejected by Music-Lovers in American Towns—Earle La Ross Recounts Some Interesting Experiences

"MUSICAL culture and taste in America are advancing rapidly" is a trite and much-to-be-expected statement, especially when foreign artists who are visiting this country are interviewed. Naturally one expects to hear this from these visitors (if they have been here before and know whereof they speak) for nothing stands still, not even culture, but one scarcely expects to hear it from an American artist. When one is a native and when one works in his own country, one is too apt to lose the perspective. The conditions under which one lives and works are to be accepted as a matter of course and gradual changes not to be immediately noted.

Changes in the great cities may be subject to so many extraneous forces that they may not really represent the condition of the country at large, but changes in smaller communities, with their consequently greater inertia and resistance to change, show beyond doubt the lines of development or retrogression. Says Earle D. La Ross, an American pianist who is living and working in these very cities and who is observant:

"We read much in our musical papers concerning the advancement of musical culture and taste in our country, and while artists have confirmed the opinion, still it has never been my good fortune to have the experience of having it proven until the present season, when I toured with the Volpe Symphony Orchestra. The tour included cities of the second and third class, some of which had never before been visited by a metropolitan orchestra. For a community which is not familiar with the work and is not hearing orchestral works regularly it is very commendable to find enthusiasm over serious orchestral compositions, and especially so when auditors inquire after the performance concerning certain of the technical features of the score, such as instrumentation. These questions were not asked by the musicians of the community, but by the music-lover, who perhaps is at his desk during the day and cannot find the time for much thorough study. While I imagine that many were pleased with the brilliancy and technical demands of the Liszt E flat Concerto, still I had a number of people, who did not appear at first sight to be even musical admirers, to ask me to show them the score and explain the technical features of a certain part of the last movement. One man asked me if it were true that the theme of the slow movement was identically the same as that of the last, excepting that the time value of the notes was doubled. I was amazed to hear this question, and asked where he had read of it, and to my astonishment was told that he had himself observed a very striking resemblance.

"Simple" Programs Rejected

"A few weeks later I appeared in several towns in the central part of Pennsylvania, in places where there were colleges and affiliated conservatories. My managers asked me to play a simple program. To my surprise these programs were returned with requests for compositions of a very different nature. They wanted, by all means, the Appassionata Sonata of Beethoven and some of the bigger works of Bach, like the Italian Concerto. They did not want the A flat Ballade or the A Flat Valse of Chopin, but some of Chopin's lesser known works. Some of the Etudes which I thought they did not know I found out were well known and preferred to the usual ones played. I had included on one program the Prelude in G Minor by Rachmaninoff, and was immediately notified that



Earle Douglass La Ross, Pianist.

if it was the familiar prelude in C Sharp Minor, that I should change it as they were tired of it. Fortunately it was not the hackneyed one. How many people in the larger cities would prefer an unfamiliar number to the C Sharp Minor Prelude? Again they insisted that I play no Liszt Rhapsodie at the close of the program, as was the custom of most visiting pianists. Nor did they want a transcription. What is to happen to the average pianist if his programs are not to contain the pianistic war-horses?

Size of City No Criterion

"What do these conditions mean? First, that the towns that are small in size are sometimes above the larger cities in appreciation of the best in art. In the second place, it proves that a community of this caliber must be shown and given the very

best. Otherwise, one will be applauded but the applause will not have the merit of a sincere appreciation. I know a pianist who recently gave a recital in a small place, and who was careless in regard to his program as well as of his playing of it. His whole attitude was that of indifference. He has never been able to get an engagement in that city since. The first duty, that of being sincere in one's art, cannot be neglected with impunity. The artist who realizes the great strides in the appreciation of art taken in the last few years in our smaller towns need never lack engagements nor real appreciation and understanding of his art."

Baltimore Pageant Chorus to Be Made Permanent.

BALTIMORE, Jan. 13.—At a meeting of three hundred members of the choir of the recent "Pageant of the World" in Baltimore, it was decided to establish the chorus as a permanent organization. Dr. B. Merrill Hopkinson presided at the meeting. The chorus will give one or more concerts each year. The following officers were elected: W. N. Finley, chairman; Thomas L. Berry, vice-chairman; Elsie Hoffmeyer, secretary; Jeanne H. Woodford, treasurer. Hobart Smock is musical director and Mrs. E. D. Cummings, accompanist. W. J. R.

Damrosch and Elman in Brooklyn.

Walter Damrosch with the New York Symphony Orchestra gave the third in the series of concerts for young people, at the Academy of Music last Saturday afternoon. The auditorium was crowded long before Mr. Damrosch stepped upon the platform to explain the symphony, Beethoven's fifth. Tchaikowsky's Concerto for violin and orchestra, proved a good vehicle for Mischa Elman. The violinist played admirably, with fine warm tone and clean-cut interpretation, together with brilliant technique and faultless intonation. He was rapturously applauded, and the audience was not stilled till he gave an encore. G. C. T.

Zoellner Quartet's New York Program

The program of the chamber music concert of the Zoellner Quartet which takes place on Sunday evening, January 26, at 8.15 at the new Aeolian Hall, New York, is composed of quartets by C. Debussy, op. 10, Mendelssohn op. 12 and Beethoven op. 18, No. 4.

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INFANT SORROW. Poem by William Blake 60

Op. 27. SONGS OF THE OLD SOUTH

WAY DOWN SOUTH. Poem by Howard Weeden 50

THE SONG OF THE WATCHER. Poem by Howard Weeden 50

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No. 2. DER VERLORNE SCHÄFER (The lost shepherd). G. e. English version by Henry G. Chapman. High voice, A. D# to D. Low voice (original), Gb. B# to Cb 50

No. 3. DER SCHREIBER (The scribe). G. e. English version by Henry G. Chapman. High voice, G. D to E. Low voice (original), Eb. Bb to C.

No. 4. JÜNGLINGS ABZUG IN DEN KRIEG (The youth's departure to the war). G. e. English version by Henry G. Chapman. High voice, B m. Eb to G. Low voice (original), G# m. C to E 75

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NEWARK UNABLE TO SUPPORT CONCERT HALL

Symphony Auditorium Becomes Moving
Picture Theater After Disastrous
Year's Experiment.

NEWARK, N. J., Jan. 11.—Newark's beautiful Symphony Auditorium has passed from the realm of high class music to that of the moving picture show. Its career as a concert hall lasted just a little more than a year, from October, 1911, to December, 1912. From the first the enterprise seemed doomed to failure, for, after a brilliant though financially unsuccessful opening, interest in the hall quickly waned.

It was in January, 1911, that Mr. Lechziner conceived the idea of erecting for the citizens of Newark a concert hall, the need of which was generally conceded, and which was to be the equal in point of size and acoustic properties of any similar hall anywhere in the United States. A large amount of money was invested by Mr. Lechziner and the culmination of his ambition was reached when the hall was opened on October 9, 1911, with the first concert of a "Musical Festival," at which, through the co-operation of Otto H. Kahn, of the Metropolitan Opera House directorate, the entire Metropolitan Opera House orchestra, under Victor Herbert's direction, presented a program made up entirely of compositions by American composers. Alma Gluck and Herbert Witherpoon were the soloists. On October 11 came the second concert of the festival, when Mme. Frances Alda and Evan Williams appeared with the same orchestra, this time conducted by Pasternak. Then followed, two days later, Mme. Rappold and Alfred Hertz with the same orchestra. These concerts, artistically, were a great success; financially, a failure. The expenses for a single concert were greater than the receipts for the entire three. Despite this fact, Mr. Lechziner brought to Newark Mary Garden, Schumann-Heink and others, and had booked a number of other great singers and instrumentalists. Owing to poor support, however, he was compelled to cancel a number of bookings and this involved him in serious litigation. After a long period, during which only a few attractions were presented, he finally decided to convert the Auditorium into a moving picture playhouse.

This passing of the Symphony Auditorium from the use for which it was constructed is rather a sad commentary on conditions in musical life in Newark. The average Newarker prefers to go to New York for his music and does not like to pay \$3 for a seat. That was the fee charged by Mr. Lechziner for his operatic festival, and it resulted in the staying away of a large number. Later on prices were reduced, but the public had been frightened away and it was not possible to draw them again even at reduced prices.

The second of the series of chamber music concerts given by Harry Levy, violinist, took place on Monday evening at Wallace Hall. The players were Harry Levy, first violin; Sicard Culp, second violin; Herbert Corduan, viola, and Paul Kefer, cello. Elias Bronstein, cellist, assisted. The work of the quartet showed considerable improvement over that of the first concert of the series given about a month ago. Careful attention to detail was evident and resulted in a smooth and meritorious performance. It seems a pity that there is so little appreciation of this form of music in Newark, when it is so ably presented.

S. W.

MRS. LOVELL AS COACH

Boston Coloratura Soprano Devotes
Much Time to Vocal Teaching.

BOSTON, Jan. 17.—Mrs. Jeannette Lovell, the Boston coloratura soprano, who has not appeared professionally in public for several years, is devoting much of her time to vocal teaching and coaching, in which field she has been eminently successful. Her pupils not only show correct tone emission, but display temperament, artistic phrasing and style, seldom found outside of the opera or concert room.

Mrs. Lovell, who has studied with the best masters, and has a repertoire of twenty operas, has the endorsement of eminent authorities. Leading critics have stated that if she had sung in opera she would have made a brilliant career. Edouard de Reszke was one of her enthusiastic admirers, and recognizing the talent of this singer strongly urged her to go to Europe for her debut. She has also made a thorough study of the interpretation of concert songs and oratorio.

E.

Tablet Erected to "Titanic" Band

LONDON, Jan. 4.—The tablet to the memory of the Titanic bandmen, erected as the result of the appeal of Lady Garvagh, has been set in place at the Parish Church at

Southampton. The tablet contains the names of the bandmen, the date and a verse of "Nearer, My God, to Thee," which they are supposed to have played as the ship sank. There is also the text, "And the sea gave up the dead which were in it," and the following inscription: "Erected to the memory of that heroic band of musicians of the Titanic, who, in the last hour of this mortal life, by self-sacrificing devotion, sought to inspire and sustain in others the assurance of the life eternal."

KITTY CHEATHAM IN NEWARK

Characteristic Program Thoroughly En-
joyed by Large Audience.

NEWARK, N. J., Jan. 11.—A big, representative audience greeted Kitty Cheatham and her newly-wed accompanist, Mrs. Flora MacDonald Wills, on their appearance at Wallace Hall on Wednesday evening, under the auspices of the Newark Auxiliary Guild of the Homeopathic Hospital. A typical Kitty Cheatham program was offered and presented as only Kitty Cheatham can present it. Needless to say that every number was thoroughly appreciated and enjoyed.

Among Miss Cheatham's selections were several written and composed especially for her: Guy D'Hardelot's "An Old Romance," Mary Helen Brown's "A Garden Dream," and some nursery rhymes by Elizabeth Coolidge and Edward Rickett. There were also selections by Debussy, Liza Lehmann, John A. Carpenter, J. L. Molloy, Archibald Sullivan, Grace Chadborne, Waddington Cooke, R. Huntington Woodman and others. By special request Miss Cheatham charmed the audience with the sad tale of the Little Bisque Doll.

The accompaniments of Mrs. Wills, as is usual, were sympathetically played.

S. W.

A Polite Critic

Probably the politest musical critic in the world lives in London, suggests the New York Post. Instead of rudely writing of a certain vocalist that she sang out of tune, he said that her "ideas of correct intonation were scarcely consonant with the prevalent impression."

RATHER FAVE CHILDREN THAN FAME, SAYS CALVÉ

Singer Writes Paris Friend Her Opinion
of True Happiness—Her Voice "In-
dependent of Herself."

PARIS, Jan. 11.—A letter from Emma Calvé, written in St. Paul, Minn., in which the famous diva says she would rather be the mother of five or six children than have all the fame her voice has brought her, has attracted much editorial attention in the Paris press. The letter written to a woman friend, was published in *Le Temps*.

"Let me assure you that my health is not bad. My darling, beautiful voice, always strong and sonorous, is more touching and intensely more sensitive than before. Alas, like me, it is in the Autumn of life. It will go little by little reluctantly, and as it weakens I shall weep for it as I would for my sister.

"I have come to treat my voice as some winged mysterious being, independent of myself. I believe that, even if I lost it, it would return to me on my deathbed, so that I might sing with my last breath."

Mme. Calvé refers to her operatic successes, and adds:

"But, after all, that is not happiness. I would have preferred to be the mother of five or six children, whom my voice might have lulled to sleep."

Organ Novelty in Atlanta Recital.

ATLANTA, GA., Jan. 9.—Dr. Percy J. Starnes was heard by about 3000 persons in a free organ recital on Sunday afternoon under the auspices of the Atlanta Music Festival Association. A pleasing feature of the recital was Breitenbach's "Fantasy on Swiss Melodies and Tempest in the Alps," played at this recital for what was said to be the first time in America. This work was played from manuscript secured from Mr. Breitenbach in Lucerne. Other compositions played by Dr. Starnes were Tchaikowsky's "Marche Slave," Guilman's "Prayer and Cradle Song," Gounod's "Funeral March of a Marionette" and West's Meditation in C.

L. K. S.

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WITEK-WARNKE RECITAL

Boston Musicians in Chamber Program at Von Ende School.

Even the lower hall and stairway of the Von Ende School of Music were called into requisition on Friday afternoon of last week, when a delightful hour-and-a-half of chamber music was presented by two members of the faculty of that New York institution, Anton Witek, concertmaster of the Boston Symphony Orchestra, and Vita Witek, the pianist, and by Heinrich Warnke, first cellist of the Boston organization.

The three Boston artists appeared together in Beethoven's Variations on an Old Viennese Song, op. 121, and an ensemble of superior qualities made the spirited trio keenly appreciated. Messrs. Witek and Warnke giving a broad, sweeping performance of their part of the work, with excellent support from the pianist.

Protracted applause followed the playing of the Bruch D Minor Concerto by Mr. Witek, with Mme. Witek sustaining the orchestral parts on the piano, the violinist being called back again and again to bow his acknowledgments. Mme. Witek appeared effectively as a soloist, performing the Brahms Variations and Fugue on a Handel Theme with considerable dynamic power, while her technic was not entirely unflattering.

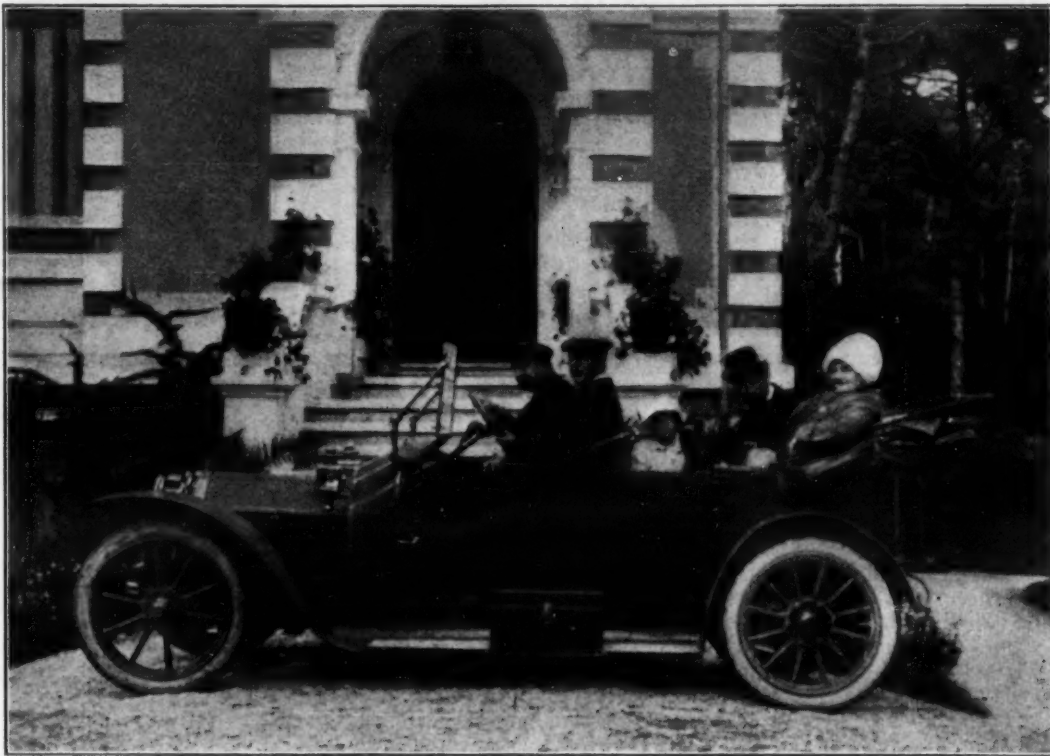
Sterling musicianship was displayed by Mr. Warnke in his presentation of the Bach Sonata, No. 1, for cello alone, in which the performer held his audience in the closest sort of attention throughout the five movements, with a burst of enthusiasm at the close. The concert as a whole was one of the most interesting of the series of musical treats provided for the friends of this school. K. S. C.

ANOTHER CLARK SUCCESS

American Baritone's Fine Qualities Displayed in Berlioz Cantata

PARIS, Dec. 24.—Charles W. Clark, the American baritone, has attained another success in his interpretation of *St. Joseph* in "L'Enfance du Christ" of Hector Berlioz, given at the Châtelet by the Colonne Orchestra last Sunday. Mr. Clark sang with the good taste that always characterizes his work, his clear enunciation and beauty of tone being especially remarkable. The other assisting artists were Mme.

HUBERDEAU, ILL IN CHICAGO, HOMESICK FOR FRANCE



Gustave Huberdeau, the Chicago Opera Baritone, "Snapped" with a Motor Party at His Home in Southern France

GUSTAVE HUBERDEAU, of the Chicago Opera Company, was photographed not long ago, as shown above, at his home in the South of France, Castle Vallieres, located at Royan, near Bordeaux. The basso is seen in his automobile, accompanied by Mrs. Huberdeau and their son and niece, together with Richard

Putz, a prominent Parisian painter. Until this season Mr. Huberdeau has been accompanied in Chicago by his family, and now that he has been seriously ill, under the care of a trained nurse in a Chicago Hotel, it is only natural that he should have a homesick yearning for his own hearthstone.

Mellot-Jolibert and C. L. Lauenstein, tenor from the Munich Opera.

Numbers rendered by the orchestra were the "Symphonie Inachevée" of Schubert, the "St. François d'Assise" of Gabriel Pierné, with the assistance of soprano, tenor and chorus, and the "Redemption" by César Franck.

Mr. Clark will sing in Liverpool on January 7 with the Philharmonic Orchestra, Sir Henry Wood conductor.

Two of Mr. Clark's pupils are now meeting with particular success in operatic work in England. Spencer Thomas is appearing in Edinburgh with the Quinlan Opera Company, while Gordon Thomas is touring Great Britain with the Carl Rosa Opera Company. D. L. B.

UNIQUE CHAMBER MUSIC

Wood-Winds Play Prominent Part in Mesthène-Tuthill Program

A concert of chamber music for wind instruments was given on last Friday evening in Carnegie Lyceum, New York, by E. P. Mesthène, flute, and Burnet C. Tuthill, clarinet, assisted by Edouard Dethier, violin; Paul Kéfer, cello; Charles Gilbert Spross, piano; Morris Payes, oboe, and Daniel Gregory Mason, pianist, who appeared in his own Pastoral, op. 8, for violin, clarinet and piano.

Messrs. Mesthène, Payes, Tuthill and Spross opened the evening with a Caprice by Saint-Saëns, a piece well suited to this combination of instruments, followed by two movements from Brahms Trio, op. 114, which was especially well played by Messrs. Tuthill, Kéfer and Spross. Though better known as an accompanist, Mr. Spross was given a splendid opportunity to show his admirable qualifications as a chamber-music player.

Chaminade's pretty Concertino for flute was Mr. Mesthène's solo offering, and in it he showed proficiency in both his technical equipment and in interpretative ability. He was cordially applauded and gave an extra. A novelty was Mr. Mason's Pastoral, in which Messrs. Dethier and Tuthill joined forces with the composer. It is for the most part music of little individuality and is academically conceived. But the composer's presence and the earnest endeavor of his associates won cordial applause at the close.

Mr. Kéfer gave effective performances of a Chopin Étude, transcribed for cello, and Popper's "Hungarian Rhapsody," displaying a fine technic and a warm and full tone. An Aubade for flute, oboe and clarinet by Paul de Wailly, heard from the Barrière Ensemble last season, was the final number and was played with artistic care by Messrs. Mesthène, Tuthill and Payes.

Mr. Tuthill, who has shown himself a capable young musician in his work as conductor of the Philharmonic Society at Columbia University, proved himself a clarinetist of no mean ability, playing the difficult part in the Brahms trio as well as the other works with true artistic taste and a complete knowledge of his instrument. A. W. K.

Arthur Shattuck in English Provinces.

PARIS, Dec. 24.—Arthur Shattuck, the American pianist, who is now living in Paris, has gone to Eton Hall, England, to spend the holidays. He will play in the English provinces during his visit and will return to Paris January 7.

COPELAND IN PROVIDENCE

Pianist Deepens Former Impressions—Inez Barbour in Whiting Recital.

PROVIDENCE, Jan. 9.—George Copeland, the pianist, who was heard here a few weeks ago, deepened the impression made at that time in his second recital on Wednesday evening. With rapt attention the audience listened to his numbers, which included selections by Bach, Beethoven, Cyril Scott, Scarlatti, Liszt, Debussy, Albeniz and Chabrier.

In the compositions of the older school Mr. Copeland was equally effective and brilliant as in his final numbers by Debussy, Cyril Scott and Chabrier, to which he gave an interpretation so poetic that it was a revelation to his audience. His Debussy group brought forth such genuine and prolonged applause that he responded with an encore. After his group of Spanish dances the audience was loath to leave, and after bowing again and again Mr. Copeland played for a final encore a most brilliant arrangement of the "Blue Danube" Waltz.

The last recital of chamber music by Arthur Whiting, arranged by the department of music at Brown University, was given in the Brown Union on Wednesday evening. The program was made up from the works of French and Russian composers, and Mr. Whiting gave a brief illustrative talk. He was ably assisted by Inez Barbour, the popular soprano, and George Costello, baritone, who were heard in solos and duets with excellent effect.

At the Musicales given on Tuesday evening under the auspices of the Pawtucket Teachers' Association, Howard White, basso, formerly of the Boston Opera House, gave an excellent performance of "She Alone Charmeth My Sadness," from Gounod's "Queen of Sheba." For an encore Mr. White sang a unique group of songs, the music of which was written by himself, called "Ballads of Bad Babies." He also gave a reading of Longfellow's "King Robert of Sicily." Gene Ware, organist at Brown University, playing the piano part. Reber Johnson, violinist, a pupil of Theodore Speiring, played the "Prize Song" from "Die Meistersinger," and Mr. Ware offered Brahms's Rhapsody in G Minor. G. F. H.

Testimony Complete in Fritz Scheff's Divorce Suit.

The taking of testimony was completed last week in the divorce suit of Fritz Scheff, the light opera prima donna, against her husband, John Fox, Jr., the novelist, before Referee Joseph Byrne, of New York. The papers were sealed. The differences between the two are said to have arisen because of Mr. Fox's love for the mountains of Virginia and his wife's preference for the life of the city.

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TO THE POINT

(Boston Herald)

Last night's performance (Handel and Haydn Society) set forth with unmistakable impressiveness the grandeur of the work. The solo parts are all taxing, the tenor and bass not the least so. * * * Mr. Cairns gave with striking and sombre restraint the "Mors Stupebit." This is undoubtedly one of the master strokes, musically, of the whole work. * * *

(Chicago Examiner)

Clifford Cairns proved to be a barytone of resonant voice, well schooled, and he scored a fine success.

(Albany Evening Journal)

Clifford Cairns sang with intense dramatic power, in a mellow voice. He is well fitted for Oratorio work, and the association is to be considered fortunate in its choice.



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WELCOME GODOWSKY IN SAN FRANCISCO

Pianist Returns After Many Years
—Arthur Hadley Symphony
Soloist

SAN FRANCISCO, Jan. 6.—The master pianist, Leopold Godowsky, visiting San Francisco after many years, played at the Columbia Theater Sunday afternoon and supplied a most welcome event for the serious music-lover. The recital left one with the desire to hear much more from this versatile artist.

The Brahms Variations and Fugue on a Handel Theme gave delight to the thoughtful student as Mr. Godowsky surmounted the tremendous technical difficulties with marvelous facility. The final movement of the Chopin B Minor Sonata was remarkable for its evenness and rapidity of execution and the ears of his listeners were ravished by the sparkling phrases. His own "Renaissance," free adaptations from compositions of Corelli, Rameau, Dandrieu and Loeilly and his Metamorphoses of Strauss's "Künstlerleben" were beautifully played. The Liszt group included Eclogue, "Au bord d'une source" and Concert Study in F Minor.

The pianist was recalled many times at the close of the performance.

The first January symphony concert took place on Friday afternoon and the San Francisco Orchestra played to a big audience at the Cort. The Brahms Symphony, No. 3, was the first offering, but its performance was not such as to gratify the lovers of such master works. One felt that the players and leader were not in direct sympathy and a lack of adequate rehearsals was conspicuously evident. The Debussy "March Ecossaise" and the "Euryanthe" overture of von Weber, the former having its first local hearing, were the final orchestral numbers.

Arthur Hadley, 'cellist, brother of the conductor, was the soloist and his performance of a Konzertstück, written especially for and dedicated to him by Henry Hadley, was an interesting part of the program. Mr. Hadley's playing was well received, and some delightful 'cello tones emanated from his instrument. The orchestral part was most satisfactorily given.

Bernice de Pasquali, who sang in the out-of-door concert at Lotta's fountain on Christmas Eve has contracted for a three-year concert and opera engagement under the management of Eugene d'Avigneau of this city. She is to begin her Pacific Coast tour in this city next week by a concert at the St. Francis.

The newly elected officers of the Music Teachers' Association of California for 1913 are: President, Henry Bretherick, San Francisco; general vice-president, Charles Farwell Edson, Los Angeles; treasurer, Roscoe Warren Lucy, Oakland; directors, Mrs. Blanche Ashley, Berkeley; Joseph P. Dupuy, Los Angeles; Harry Clifford Lott, Los Angeles; Henry B. Pasmore, San Francisco. R. S.

Auer Pupil Makes Début in Boston

BOSTON, Jan. 13.—The Chromatic Club held its first musicale of the new year at the Tuileries on January 7, with Hildgard Brandegee, violinist; Mrs. Goodbar, soprano; Mrs. Susan Lord Brandegee, 'cellist, and Dr. J. Albert Jeffery, pianist, as soloists, and the Misses Bullard and Pumphrey, accompanists. This occasion marked Miss Brandegee's début, as she has just returned from St. Petersburg, where she has been studying with von Auer. Miss Brandegee graduated with first prize honors from the Royal Conservatory of Music in Brussels previous to the season she has just spent in St. Petersburg. She plays skillfully and with sure technic, and with the other soloists gave a most delightful program. Mrs. Richard Hamlen Jones is the president of the Club. E.

Phillips Sonata in Organ Recital at Peabody Conservatory.

BALTIMORE, Jan. 13.—An excellent organ recital was given at the Peabody Conservatory on Sunday, January 12, by Morris Holmes. An especially interesting number was a Sonata in D Minor composed by Harold D. Phillips of the Peabody faculty, which was generously applauded. The other selections were Melody and Intermezzo, by Horatio Parker; Saint-Saëns Fantasia, and Finale, Guilmant's Cantilène Pastorale and Rheinberger's Finale, from B Minor Sonata. Nellie Morris, soprano, as assisting artist, gave a beautiful rendering of an aria from "Naomi," by Costa. W. J. R.

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Philip Hale, Boston Herald, Dec. 21, 1912.

Mr. Warnke gave a fine performance. His tone was rich and warm, his technic sure and facile, his taste unimpeachable. Seldom has any violoncellist in Symphony Hall been so heartily applauded.

Boston Globe, Dec. 21, 1912.

In the measures of sustained song Mr. Warnke's bowing had a fine breadth and repose and his tone an ample sonority. His style in the other portions was no less effective. Mr. Warnke was warmly applauded.

Boston Transcript, Dec. 21, 1912.

The concerto had, as we say, every chance: a cellist to keep the orchestra in due subordination, and a solo player whose finesse, whose polish, whose refinements of bowing and inflections of tone transfigure whatsoever music he plays. It was difficult to say where Klughardt left off and where Mr. Warnke began. His tone hypnotizes. There is a grave suspicion that he could play one of the old Romberg concertos some afternoon at these concerts and get away with it.

Boston Journal, Dec. 21, 1912.

Heinrich Warnke, the principal 'cellist of the Boston Symphony Orchestra, is the chief figure in the first Boston performances of the Klughardt concerto. His playing yesterday, at the matinee, was enthusiastically applauded. Mr. Warnke's playing was remarkable for its brilliancy and for a reticence that held the sentimentality of the composition well in check. So instead of being cloyed, the audience had just enough of the dear-old-homestead music. The art of the soloist fairly adorned the concerto and earned for him one of the most complimentary receptions of the season.

Boston Traveler-Herald, Dec. 21, 1912.

The thought must have occurred to more than one in yesterday's audience that the 'cello concerto gained notably in its presentation from the fact that the conductor was himself a 'cellist of the highest standing and therefore fully appreciative of the possibilities of the composition. Certain it is that the performance, both by Mr. Warnke and the orchestra, was remarkably interesting and satisfying and well merited the enthusiastic appreciation manifested.

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PIANIST BOYLE IN NEW YORK RECITAL

**A Finely Played Program Includes
MacDowell Sonata and
Works of His Own**

What must be recorded as one of the finest piano recitals of this season in New York was given by George F. Boyle, the Australian pianist now resident in Baltimore, at the MacDowell Club on Tuesday afternoon, January 7. It was a pity that there were not more persons present, but the unfavorable weather was no doubt blamable for this condition. Enthusiasm made up for numbers, however, and after each work Mr. Boyle was called upon to bow repeatedly.

The most striking achievement of the afternoon was Mr. Boyle's playing of MacDowell's "Keltic" Sonata, a work which he had the privilege of introducing to Berlin in 1906 and which he knows as do few contemporary pianists. Its colossal proportions stand out in bold relief in his hands and his playing of it has fire and majestic breadth. He penetrated its every wave of emotion and gave, in short, a reading such as one is not often permitted to enjoy, especially as most of our pianists have not yet made it their business to discover that Edward MacDowell wrote four real sonatas for the piano, the greatest of which is undoubtedly this one.

The other works were the Liszt transcription of the A Minor Prelude and Fugue of Bach, Schumann's "Papillons," Tchaikovsky's Theme and Variations in F Major, Liszt's E Major Polonaise, with an ending by Busoni, inscribed to Mr. Boyle, all magnificently played, and four of the pianist's own compositions. These require a word of commendation, for they were indeed of extraordinary interest. A highly individual Berceuse, refuting in its every measure its conventional title, a captivating Serenade, rather French in color, an imaginative tone-sketch, "The Lake," and a brilliant "Songs of the Cascade" made up the group. In them one could see at once that their composer is a musician of no conventional stripe. Mr.

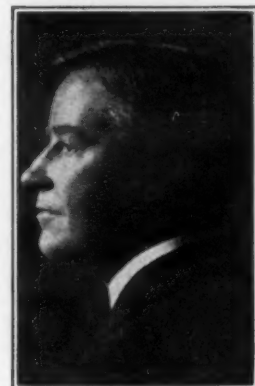
Boyle may not sound emotional depths in his shorter pieces, but he has a sense of color, a feeling for the finer harmonic nuances and a command of the technic of composition that makes his work a constant joy to listen to.

Considering that this recital was, in a way, under private auspices, it would be interesting to hear the pianist in a public New York recital if he can be induced to give one. A. W. K.

PAGDIN IN CHORAL WORKS

**English Tenor Wins Favor with Clubs
of Three Cities**

William H. Pagdin, the English tenor, scored a series of successes during the past month in concert and oratorio, proving that his knowledge of the difficult art of singing oratorio is supplemented by a voice of unusual quality.



William H. Pagdin

Among the engagements in which he scored heavily were his appearances in a performance of Mackenzie's "Rose of Sharon" in Albany on December 11, in Jersey City on December 20 and with the Handel and Haydn Society in Boston on December 23, while he won decided approbation in Handel's "Messiah" in Pittsburgh on the 28th with the Mozart Club. His manager, Walter R. Anderson, of New York, has a large number of concerts booked for him for the remainder of the present season, including appearances in Philadelphia, Concord, Halifax and Jamestown.

Potsdam Success for Ernest Hutcheson.

That Ernest Hutcheson, the American pianist, is continuing his successful appearances in Europe is indicated by the following cablegram which has been received by MUSICAL AMERICA regarding his Potsdam engagement on January 9: "Hutcheson scored tremendous success to-night as soloist with the Philharmonic Orchestra in Potsdam, playing the Saint-Saëns G Minor Concerto."

HAMLIN RETURNS TO RECITAL PLATFORM

**Chicago Appearance Finds Tenor
in His Element—Another
Elman Recital**

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 6, 1912.

OCCUPYING a unique position among American concert artists, George Hamlin on Sunday afternoon returned for a brief space to the field in which he first won distinction, appearing in a song recital at the Studebaker in the course presented by F. Wight Neumann. Notwithstanding his more recent incursions into the realm of grand opera and even considering the more than ordinary success which he has achieved therein, Mr. Hamlin is at his best amid just such surroundings as those of Sunday afternoon. His program was eclectic in the extreme, including the old classics as well as the moderns, both among the opera composers and those of the *lieder*. His voice has lost none of the resonance which it was wont to display when subjected to no such strain as that which one cannot help feeling is required to carry it past the footlights and over the heads of the orchestra players.

The opening group contained Handel and Schubert, with two folk songs which were followed by another group containing numbers by Martini, Lalo, Fauré and Godard. A third group containing "Amor ti vieta di non amar," from Giordano's "Fedora," showed perhaps more than any other numbers the influence which his operatic experiments have had on his concert style, for it was seemingly given with more abandon than formerly. Hugo Wolf, Max Reger and Schumann made one appearance each with three characteristic offerings, "Der Rattenfänger," with a typical Wolf accompaniment, "Flüder" and "Der Hidalgo." The closing group was made most notable by the novelty afforded in the song of John Palmer, "The Old Men Admiring Themselves in the Water," written in most difficult rhythm, and with an elaborate texture in the accompaniment for the piano. Parelli, one of the assistant directors of the opera, also supplied a novelty in his "April Odors Were Sweet." The last number, not counting the numerous encores, was the Strauss "Heimliche Aufzehrung," which reached a stirring climax. Mention should be made of the excellent support given by Edgar Nelson at the piano.

The Campanini concert in the Auditorium probably suffered in attendance more on account of the treacherous weather than because of the chief offering of the program, which was a presentation in concert form of Monteverdi's 300-year-old "Orfeo," which received its first Chicago hearing on this occasion. Judged from present standards the music might be said to lack compelling interest, but considering the period in which it was written it is of almost startling modernity. The presentation enlisted the combined forces of orchestra and chorus, with the assistance of eight soloists. Edna Darch, Minnie Egener, Mario Sammarco, Helen Stanley, Mabel Riegelman, Ruby Heyl, Henri Scott, Margaret Keyes and Elsa Garrette. Not singling out any of the singers for extended comment it can be said that each one of them sang with distinction.

Following the performance of "Orfeo" there were some orchestral numbers, including the Martucci "Tarantella," also given for the first time in Chicago. It would appear that the "no encore" rule was devised for the protection of the prima donnas only, as on this occasion it was suspended not only for the benefit of the "prima donna" conductor, who re-

peated the Martucci, this time with a bâton, but also for the visiting instrumentalist of the afternoon, who was none other than Leon Sametini, this year added to the staff of the Chicago Musical College. Mr. Winternitz, who conducted the accompanying part, was, from appearances, supplied with only a piano score, but whatever the reason the accompaniment was decidedly negative and especially in the middle movement it undoubtedly hampered the soloist. At any rate Mr. Sametini achieved a more than average degree of success with the Wieniawski concerto, which he played with brilliancy and a considerable display of technical virtuosity.

The Thomas concerts of the week marked a return to a more severe realm in the devoting of the whole program to the works of Beethoven, represented by the "Coriolanus" Overture and the Eighth and Third Symphonies. As Beethoven was one of the idols of the late Theodore Thomas it is probable this program was arranged somewhat as a memorial to the memory of the orchestra's former conductor. It is doubtful if either of these works has ever received a more worthy reading from Mr. Stock than on this occasion. His interpretations were entirely consistent with the traditions and yet full of interest and variety.

The New Year's matinee in Orchestra Hall brought a return of Mischa Elman in a popular program under the direction of F. Wight Neumann, which was attended by another large audience. Mr. Elman's performance of the first and best known of the Bruch concertos—the one in G minor—was one of stirring qualities and was thoroughly enjoyable in every way. It marked the highest point in the afternoon's performance. The Tartini's "Devil's Trill," which followed, came as near sounding thoroughly musical as he presented it as one would dare ask from a work of such aspect. A group of transcriptions and the Massenet "Meditation" with Sarasate's "Zigeunerweisen" completed the program, exclusive of the encores which the unbounded enthusiasm of the audience demanded. N. DE V.

Boston Soloists in "Creation" with Hood Chorus

LAWRENCE, MASS., Jan. 2.—The Lawrence Choral Society gave its first concert on December 30 before a large audience. The work was Haydn's "The Creation," with the Boston Festival orchestra; Josephine Knight, soprano; George E. Raseley, tenor, and Leverett Merrill, bass, all of Boston. Eusebius G. Hood, of Nashua, N. H., conducted with an authoritative and vigorous hand, under which the chorus showed a great improvement. Miss Knight pleased her hearers immensely in the florid passages and she was effective in the concerted numbers. Mr. Merrill proved to be a basso of power, while Mr. Raseley displayed a pleasing light tenor.

Mme. Arral in Æolian Hall Concert

Operatic arias and songs in English, Italian and French will be features of the program which Mme. Blanche Arral will sing at her concert in Æolian Hall, New York, on Saturday evening, January 25, in conjunction with Betty Askenasy, pianist, and Bedrich Vaska, cellist.



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NO DECISION IN HAMMERSTEIN CASE

Jury Disagrees in Stotesbury's Suit to Recover \$39,960 Advanced to Impresario in Philadelphia Opera Season of 1910—Re-trial May Result—Hammerstein Defines Success

HAVING deliberated for nearly four hours and reached the conclusion that they could not agree, the jury in the suit of Edward T. Stotesbury to recover \$39,960 from Oscar Hammerstein was dismissed by Judge Mayer in the United States District Court in New York on January 9. It was stated that the jury at first stood eight to four in favor of Hammerstein's contention that the money in question was a gift made to enable him to complete the grand opera season of 1910 in Philadelphia. The opinion of four of the jurors veered, however, it was said, and the final vote stood eight to four in support of Mr. Stotesbury's argument that the money was a loan. According to dispatches from Philadelphia Mr. Stotesbury intends to have the case retried at the March term of the court.

In summing up for Mr. Stotesbury Counsel James M. Beck compared Mr. Hammerstein with Phineas T. Barnum and Artemus Ward as the "showman" of opera. Replying to Mr. Hammerstein's insistence upon his having made public acknowledgment of Mr. Stotesbury's "donation" at the Philadelphia Opera House and through the newspapers, the lawyer cited the defense of exaggerated statements regarding the circus which Barnum made when he said, "The American people love to be fooled." Mr. Beck also referred to Artemus Ward's

reply to some one who asked him what his principles were. "I have no principles," said Ward. "I am in the show business."

"The language of the showman is similar to that of the impresario," Mr. Beck continued. "When you read of 'The Greatest Show on Earth,' which has played to all the crowned heads of Europe, you

FROM THE PHILOSOPHY OF HAMMERSTEIN

SUCCESS is not what you do. It is what the public does to you.

My dearest possession is my reputation as an honest man who pays his debts.

My calling is to use my God-given gifts to afford other people pleasure, and not to gain money.

I was never grateful to anyone in my life. I do not remember anyone who ever did anything for me without a selfish object.

don't call the showman a liar. That's just show language, and impresario language, too.

"Then why should Edward T. Stotesbury pay \$40,000 to be eulogized by Oscar Hammerstein as a public benefactor, when everybody knows that extravagant lan-

guage is natural to opera impresarios, and no one pays any attention to their outbursts from stages or in interviews?"

Mr. Hammerstein's testimony in the suit, continued on January 8, the day preceding the giving of the case to the jury, contained numerous epigrams illustrative of Mr. Hammerstein's philosophy as a much harried impresario. Herbert L. Smyth, of counsel for Mr. Stotesbury, cross-examined Mr. Hammerstein with results as follows:

Hammerstein's Dearest Possession

"Mr. Hammerstein, isn't your dearest possession your reputation as a successful impresario?"

"My dearest possession is my reputation as an honest man who pays his debts," said Mr. Hammerstein.

"Well, isn't your reputation as an impresario the next dearest, then?"

"No, sir."

"Well, it's dear to you; is it not?"

"Not in itself; you have mistaken my calling."

"What is your calling?"

"To use my God-given gifts to afford other people pleasure, and not for the sake of gaining money."

"Does it not make any difference to you whether you are successful or not?"

"I do not want to lose money, but I do not set out primarily to make it."

"A failure in Philadelphia or New York meant nothing to you?"

"You are mistaken in the word successful. It has two meanings; there is financial success and there is artistic success."

"Did you not refer to Mr. Stotesbury as the first man in Philadelphia?"

"He was the first man financially, but outside of that he was nothing."

"Was he not responsible for whatever success you had there?"

"He invested money for himself. He did not do anything for me."

"Why did you say you were grateful, then?"

"I said I was grateful for the cause—for myself nothing. He did nothing for me personally."

A Definition of Success

"Did he not put you in a position to acquire success?"

"Success is not what you do. It is what the public does to you."

"When seats are sold does that mean success?"

"It does mean financial success, but it may not mean artistic success."

"Well, would not closed doors at your opera house hurt your reputation?"

"No."

"Would it not have added to your prestige if you had overcome obstacles and kept your Philadelphia Opera House open?"

"It would have given me prestige for being a fool to try to run an opera house during a street car strike."

"You were willing to close your doors and break your contracts with your singers, then?"

"I never broke a contract in my life."

"Is it not true that within the last three weeks you have consulted an attorney about getting out of a contract (that with the Metropolitan Opera Company regarding the giving of opera in New York) made on April 10, 1910?"

"Most positively, it is not true."

"Now, Mr. Hammerstein, were you not grateful to Mr. Stotesbury for what he did for you in Philadelphia?"

"I was never grateful to any one in my life. I do not remember any one who ever

did anything for me without a selfish object."

Arthur Hartmann in First Montgomery Artist Concert

MONTGOMERY, ALA., Jan. 6.—The first artist concert of the season took place last Thursday night when Arthur Hartmann, the violinist, gave a concert under the auspices of the Wednesday Morning Music Club. Mr. Hartmann won much praise for his splendid playing and was ably assisted by his accompanist, Mr. Reddick, who showed his thorough understanding of the art of accompanying. The Music Club has as its new director William Bauer.

J. P. M.

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GEORGE HENSCHEL'S PIANO STUDY WITH MOSCHELES

IN the year 1867 I was sent to Leipzig to study singing under Professor Goetz, relates George Henschel, the famous composer, conductor, singer and teacher, in a chapter of reminiscences published in *The Etude*. Professor Goetz, he continues, was an excellent teacher who as a young man had been the first *Lohengrin* when that work was first given in Weimar, under Liszt. I also studied pianoforte under Ignaz Moscheles. These two were the first musical celebrities I had met to talk to and I remember well how, on being introduced to Moscheles, I stared at the man who had seen Beethoven face to face and been commissioned by the master to make the vocal score of his "Fidelio."

I found him, however, most kind and sociable, and soon became an almost daily guest at the Moscheles house, the presiding angel of which was his accomplished, beautiful and charming wife, a relative of Heinrich Heine's, who remained a motherly friend to me until the end of her life. My lessons with Moscheles proved highly interesting and profitable and, sometimes, amusing as well. He had been trained in, and was the foremost exponent, then, of a school of pianoforte playing as far removed from the modern sledgehammer-klavier technic as Oliver Wendell Holmes'

"one horse shay" from a sixty-horsepower motor car. I think the dear old gentleman would have had a fit if any of us had forgotten ourselves so far as to lift our hands as much as two inches from the keyboard. Chopin and Schumann were the most advanced composers he would admit for study in his lessons. I remember well one day playing a phrase of Beethoven's in a somewhat rubato style and his chiding me by gently and innocently saying: "My dear sir, you may do that with Schumann or Chopin, but not when you play Beethoven or me!"

On another occasion I brought him, for his criticism, a pianoforte composition of mine in which he suggested a correction of about ten or twelve bars. "Shall I play you now the corrected version?" I asked. "My dear sir," he said, smiling, "there's no need of that; I hear that all distinctly in my mind's ear—I really must tell you a little story about that: When I wrote my concerto with three kettle drums—he seemed particularly proud of this then almost unheard of innovation and boldness—"when I wrote my concerto with three kettle drums, I came to a tutti I wanted rather fully and noisily orchestrated. Well, will you believe it, I heard that tutti with all those different instruments so distinctly and clearly in my mind's ear whilst I was writing it that . . . that I got . . . a real headache!"

Musician, than put serious thought on the profession of music as a means of livelihood. If the girls manifest talent for music let them study with a purpose; and, beside the joy of growth in the art there will be at the end a practical goal to be reached. This does not mean extraordinary talent, such as would open the career of a virtuoso, but good natural ability to enable one to master the principles of music and teach them. Don't let the young one moon away over stories of celebrities, but study the law and practice of the art as any other trade or profession. It will be worth while.

Putnam Griswold in First American Recital

Although Putnam Griswold has been in America for several seasons, his work has been confined chiefly to his appearances at the Metropolitan Opera House, and exceptional interest is aroused by Loudon Charlton's announcement of a song recital by the basso in Aolian Hall, Monday afternoon, January 27. This recital will afford an opportunity to hear Mr. Griswold in songs by Martini, Carissimi, Haydn, Sidney Homer, Marion Bauer, Emil Polak, Schubert, Wolf, Brahms, Schumann and Richard Strauss.

Louisville Finds Roman Artist a Poet of the Piano

LOUISVILLE, Jan. 11.—At the Woman's Club on Saturday evening of last week Luigi Gulli, one of the foremost pianists of Rome, gave a recital of much distinction. Signor Gulli is a musical poet of such charm that it is difficult to speak of him in the ordinary terms of praise. It was in Chopin that he found himself supreme; if he was elsewhere scholarly and

impressive he was here the lyric poet *par excellence*. In the Chopin numbers this gentle player demonstrated that he was a pianist to be reckoned with. A good sized and discriminating audience heard the recital and testified its approval by prolonged and insistent applause, in return for which the pianist gave two encores. The program included Beethoven's Sonata, op. 110; Schumann's Etudes Symphonies, op. 13; Debussy's "Children's Corner"; Chopin's Nocturne in C Minor and Ballad in A Flat; Liszt's Paganini Etude, No. 2, and the "Rigoletto" Quartet. H. P.

AUTHORITATIVE PARIS LECTURE ON "PARSIFAL"

Basil Crump Presents Rare Data on the Sacred Festival Drama to Highly Interested Audience.



Basil Crump, Mrs. Leighton Cleather and Graham Cleather on the Balcony of Their Paris Home.

PARIS, Dec. 22.—Basil Crump, the authority on Wagnerian operas, was heard last Thursday at the Paris Lyceum Club in a very interesting and successful lecture-recital on the order of those which have made his popularity throughout Europe. He was assisted by Mrs. Leighton Cleather, co-author with him of the famous handbooks on the Wagner dramas, and by Graham Cleather, a Wagner pupil of Mr. Crump, the possessor of a big bass voice and of a repertoire of six leading Wagnerian rôles.

The subject of this lecture-recital, which most ably combined the interesting and the instructive, was Wagner's "Parsifal." It was illustrated profusely by lantern views picturing the various episodes of the drama, manuscripts and other rare data relating to "Parsifal." These slides were seen for the first time in Paris.

The instruments used for the musical numbers were piano (Mrs. Cleather), American organ (Mr. Crump) and violoncello (Mr. Cleather). These instruments were concealed from view, in accordance with Wagner's principles for the Bayreuth productions and the orchestral illusion was

perfect. Mr. Crump is, in fact, a recognized exponent of Wagner's ideas with regard to operatic technic and tone speech.

A good sized audience of members and guests of the Lyceum Club was present and expressed appreciation by generous applause. D. L. B.

SLAVIC MUSIC IN ST. PAUL

Albert Janpolski and the Orchestra in Characteristic Program.

ST. PAUL, MINN., Jan. 7.—Albert Janpolski, the popular baritone, was the soloist at the eighth popular concert by the St. Paul Symphony Orchestra, Walter Henry Rothwell conductor, on Sunday afternoon.

The national character suggested by the presence of the Russian singer in a performance of an aria, Tschaikowsky's opera, "Eugen Onegin," was carried out by the orchestra in selections of a distinctly Slavic cast. In the March from Borodin's opera, "Prince Igor," and the Rimsky-Korsakow Capriccio, op. 34, Mr. Janpolski's Tschaikowsky aria found an appropriate and harmonious setting.

Frankly unconventional in style and method the singer aroused a friendly response in this and in the Prologue to "Pagliacci," also in the "Evening Star" from "Tannhäuser" with orchestra. Again did he win favor in the unaccompanied folk song, said to be sung by the river men of the singer's native country in the performance of their daily tasks.

Attention was held by highly colored and rhythmical selections from Chabrier's "Le Roi malgré lui" and Meyerbeer's "The Prophet." Of particular interest was the Hellmesberger "Thunderstorm Scene," based on an Etude by Mayseder, which gave genuine pleasure through its intrinsic musical qualities, aside from its programmatic significance. Weber's Overture to "Oberon" completed the program. F. L. C. B.

Nevada Van Der Veer Soloist with Pittsfield Orchestra

PITTSFIELD, MASS., Jan. 2.—Pittsfield's symphony orchestra gave its first concert on December 30, with Nevada Van Der Veer, the popular soprano, as a much appreciated assisting artist. Mme. Van Der Veer sang Bemberg's "La Mort de Jeanne d'Arc" with mellow tone quality and clear enunciation. Her other numbers were Ronald's "Love, I Have Won You" and "Down in the Forest," Thayer's "My Laddie" and Woodman's "My Home," while she was compelled to add two encores. Under the baton of F. J. Liddle, the orchestra gained excellent results with Schubert's "Unfinished" Symphony; the Edward German Dances from "Henry VIII" and selections from "Cavalleria Rusticana." W. E. C.

British Composer Not Neglected by This Orchestra.

LONDON, Dec. 28.—There has just been issued an official list of native compositions brought forward by the Queen's Hall Orchestra, under the conductorship of Sir Henry Wood, during the year now ending. It appears that the sum total of such compositions given between January 1 and December 31 is sixty-four. These figures do not include second or third performances of works given at the same series of concerts. They show that it is no longer possible to say with any truth that the British composer is neglected in his own country. A. M. S.

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THIRD AMERICAN TOUR

HOW "LOUISE" FIRST SAW THE LIGHT

IN 1890, then thirty years of age, Charpentier returned to Paris, having spent a little more than the few hundred his first masterpieces had netted him, and bringing in his portfolio the first sketch for his opera, "Louise." To the sacred hill of Paris, to Montmartre, he repaired and got himself a little room on a seventh floor. There for four years, relates the New York Sun, he starved and wrote and wrote and starved.

In 1894 he started forth with a fair copy of "Louise" under his arm. Carvalho, director of the Opéra, read the score, liked it and decided to produce it.

"Only, my dear boy, we must set the scene in another period," he said. "Just imagine how much better your 'Louise' would be with a cast dressed up in Louis XV. style. And then we will bring some gorgeous women in that dressmaking establishment. A nice little chorus."

"Not on your life," Charpentier inter-

rupted, and as he did not have the car fare he footed it back to Montmartre.

"I read Carvalho's pencil notes," Charpentier told the writer, "and among the things the dear old man had edited out were the scaffolding, the old ragpicker's lamentation and the street cries of Paris."

For six years Charpentier peddled his score, giving music lessons and copying orchestra parts for a living. Poor and obscure, broken in health, he was at forty a member of the tattered and unbathed army of geniuses who cannot make good. His radical associations afforded him no help.

One day the famous journalist Huret, angered at what he considered an injustice, took the score of "Louise" to Albert Carré, director of the Opéra Comique, and begged him to read it. Carré had already turned it down with a thousand unsolicited offerings of unknown composers. Yielding to Huret's entreaties, he read it and accepted it on the spot. Two months after, on February 1, 1901, the first performance took place. Within a year and twenty days it had reached its hundredth performance.

ARTISTIC HARRIS RECITAL

American Tenor Effective in "Lieder"
Program at Aeolian Hall

George Harris, Jr., the American tenor, occupied the platform of Aeolian Hall, New York, on January 8, in a song recital in which he had the able assistance of Woodruff Rogers, accompanist. Mr. Harris opened his program with a Mozart aria and a group of *lieder* classics, following these with a set of numbers in French, then reverting to the German school as typified by Hugo Wolf and concluding with five songs by American composers.

The tenor handled his vocal endowments with intelligence and skill, his phrasing and interpretation were artistic and his enunciation excellent in the four languages which he essayed. The program would have afforded even a greater variety of charm if it had been a little less pallid in hue and somewhat more vigorous in mood.

Of the opening group the singer found his happiest expression in Schubert's "Du bist die Ruh," his *legato* singing and *pianissimo* effects being highly pleasing. An effective delivery was given to an aria from "Lakmé," necessitating the addition of another French number as an encore. The Hugo Wolf "Der Tambour" was presented with unction by the singer, with Mr. Rogers' capable support in the fantastic accompaniment. The same composer's "Fussreise" called forth another encore, the Strauss "Zueignung."

Courtlandt Palmer's "Song of the Nile" won its own tribute of applause in the American group, as did the "Serenade at the Villa," by Marshall Kernochan. Mr. Harris rose to the climax of "To You, Dear Heart," by Morris Class, while the atmospheric qualities of Marion Bauer's "Star Trysts" were well preserved and Mary Turner Salter's "Salutation to the Dawn" gained a final encore, "Ah, si les fleurs avaient des yeux." K. S. C.

Plays with Borrowed Fiddle, Owing to Customs Smash-Up

LOS ANGELES, Dec. 31.—At the eighth concert of the People's Orchestra last Sunday Jaime W. Overton proved the particular star, his playing of the first movement of the Tchaikowsky concerto being the main attraction of the program. Mr. Overton recently has returned from two years' study with Petschnikoff and next Summer will go to Boston to join the Symphony Orchestra. With a better violin his tone would have been broader—but he had been compelled to play with a borrowed instrument, as the New York customs officials had smashed his Guadagnini fiddle. The violin was said to have cost Mr. Overton \$5,000. It is said that he is taking steps to have a bill introduced into Congress which shall reimburse him for the loss. W. F. G.

New York Concerts of the Olive Mead Quartet

The Olive Mead Quartet, consisting of Olive Mead, Vera Fonaroff, Gladys North and Lillian Littlehales will give its two concerts of this season in Rumford Hall, New York, on the evenings of January 29 and March 12.

OUR OF SWEDISH MUSIC

Mme. Fremstad and Edward Lankow in Unique Hawkesworth Program

A small corner of Sweden was revealed in the midst of busy New York on Thursday morning of last week, in the third of Mrs. R. W. Hawkesworth's unique "Chansons en Crinoline" at the Hotel Plaza, with Mme. Olive Fremstad and Edward Lankow as the contributing artists. With the aid of pine branches and a "back drop," which might be taken to represent some fjord Charles Slayter had arranged the Plaza stage as a typical Scandinavian scene in which the two singers appeared in characteristic costume.

Both operatic artists charmed the audience of women by the ease with which they fitted into this intimate frame for their vocal pictures, after being accustomed to the vast spaces of the Metropolitan Opera House. Mme. Fremstad transmitted to her hearers much of the evident delight which she felt in singing the songs of her native Sweden, and the inspired impersonator of Kundry and Brunnhilde created ripples of laughter by her gifts as a comedienne. Not for a moment did she step out of her character of a rollicking Scandinavian girl, and even in her curtain calls the soprano maintained her quaint touches of humor.

For the resonant *basso profundo* of Mr. Lankow the auditors manifested every sign of approval. Incidentally, the American singer exhibited resourcefulness by secluding the text of his various songs within his crimson cap, from which Magician Lankow drew forth a great variety of Scandinavian music, in which his splendid tones and his sincerity of delivery made a most emphatic impression.

After an interpolation of folk dances and pantomime by a troupe of Swedish dancers, applauded gleefully from the wings by Mme. Fremstad, the dancers proudly grouped themselves around their famous countrywoman, making a colorful setting for her final songs and Mr. Lankow's revelation of his low tones in "Im Tiefen Keller." K. S. C.

Honors for Carrie Jacobs-Bond After Portland (Ore.) Recital.

PORTLAND, ORE., Jan. 4.—Carrie Jacobs-Bond, the composer, gave a delightful program at the Multnomah Hotel under the Kuester management on January 3. Her songs and readings were a revelation in the art of interpretation and were appreciated by a large audience. After the recital Mrs. Bond was the honor guest at a luncheon at the Multnomah, a number of prominent women being present. H. C.

Alice Sovereign to Wed

PITTSBURGH, Jan. 5.—Invitations have been received here for the wedding of Alice Sovereign, grand opera contralto, and Samuel Dunseith, a Pittsburgh capitalist. Miss Sovereign, who is one of the few pupils of Mme. Sembrich, met her future husband seven years ago when she came here to sing at the dedication of the First Presbyterian Church. The wedding will take place at the home of the bride's brother in Rockford, Ill., on January 16, the Rev. D. A. Dunseith, brother of the bridegroom, officiating.

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Whole-Hearted Admiration for Beecham and His Men—Delius's and Other English Works Especially Liked—Julia Culp's Farewell—American Soprano in Karlsruhe Premiere of "Ariadne"

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, December 30, 1912.

THE second Beecham Concert in Blüthner Hall gave the Berliners a still better impression of the merits of this splendid organization and the ability of its leader. If Mr. Beecham and his orchestra remained in Berlin longer they would very soon become popular. The increased size of the audience at this second concert bore evidence of the growing recognition of the public.

The extremely interesting program was, apparently, executed more brilliantly than that of the previous concert. Possibly the acoustics of Blüthner Hall, superior to those of the Königliche Hochschule der Musik, may have been influential in creating this impression. Four English composers were represented on the program: Holbrooke, with a "Fantasie Ulaluma"; Percy Grainger, with his "Mock Morris Dance"; Granville Bantock, with "Fifine at the Fair," and Frederick Delius, of whom more later. It is to be recorded as an interesting fact that all of these products of the modern British school seemed to be to the liking of this pre-eminently German audience. Space is too limited for more than a mere mention of the classical composers interpreted, who were Mehul, Mozart, Gretry and Berlioz. But it does behoove me to speak of Frederick Delius, esteem for whom is bound to grow the more one hears him. Of his two compositions played, "Paris" and Entr'acte "Village Romeo and Juliet," the former was new to the writer. Delius terms this work "The song of a great city." I can't think of a more appropriate name, nor can one imagine a more convincing tonal atmosphere than that Delius has created to express the daily recurring awakening and fading away of all those factors that go to make up the rumble of a large city. It stands to reason that a tonal painting of such magnitude cannot be produced without an extraordinary ability for orchestration. And this Delius discloses here, more than ever before.

fore. One would not have believed it possible for anyone to create a musical impression with an imitation of such an unpoetical thing as an automobile. But that is what is done here.

A word of unstinted praise for the superb interpretation by Mr. Beecham and his orchestra. The conductor seemed to hold himself under control—and therefore his men also—better than at the first concert. I do not hesitate in giving every musician in the orchestra the credit of being an artist in his way, all being led by a highly artistic conductor and a profound musician. Many persons of note attended the concert, conspicuous among them being Richard Strauss. Dr. Strauss goes to London in a few months with his "Rosenkavalier."

Lohse as Mozart Conductor

BERLIN, Dec. 24.—The Wagner conductor and director of the Leipzig Stadttheater, Otto Lohse, was recently heard for the first time in Brussels as an interpreter of Mozart's "Magic Flute." His success was just as pronounced here as with Wagner's heroic dramas. This celebrated conductor has received many offers to conduct from Rome, Milan, Paris and Madrid, all of which he has been compelled to refuse on account of his duties in Germany and Belgium.

The other day a young American singer walked into my office and complained bitterly of the vexatious treatment he had been receiving at the hands of his opera director in a German province. The sensitiveness of this American, with his sense of fairness and equality, brought to my mind the memory of an experience a young American was compelled to go through years ago. The name of this young singer is of no consequence.

This American, a baritone, met with the doubtful fortune of an engagement at a Stadttheater in the Rhine country. The director happened to be an intrigant of the first order. For more reasons than one, he and the young baritone could not get along together. Matters grew from bad to worse, until finally the climax was reached when the singer forbade the director to greet him on the street, with the explanation that a public acquaintance with him (the director) was not calculated to enhance one's social prestige. The director was informed that, henceforth, he and his first baritone would meet on a business footing only. Of course, the director swore vengeance. But, as is so often the case, in the course of time the directorial threat came to be looked upon as a not uncommon form of "bluff."

Finally, on the occasion of the "guest" performance of a celebrated singer in "Traviata," the baritone sang *Germont*. Happening to go to the theater of an evening several days after, the young baritone was greeted on all sides with the remark that the director was looking for him. He could not understand what his sworn enemy might have to tell him, but eventually he encountered him.

The director stopped the singer, and—as behooves a real comedian—greeted him with tears in his eyes: "My dear Mr. — (sob) the manner in which you sang *Germont* the other night simply surpassed my highest expectations. It proved to me conclusively (sob) that I did not make a mistake when I engaged you. Such a rendition (more sobs) must appeal to everyone who has a heart. Words fail me (still sobbing)—I cannot express my admiration—my appreciation of your (here the Herr Director almost broke down) better—than by telling you that after the first of the month your salary will be raised fifty marks per month. (A veritable deluge of tears.)"

Three days later the director announced himself bankrupt.

Are there still American business men who consider themselves clever?

Kathleen Howard Engaged for London

Kathleen Howard, the widely known opera and concert contralto, who has just returned to Berlin after a very successful Scandinavian tour, has been engaged as leading contralto for the Covent Garden opera season in London this Spring.

When a favorite prima donna of the concert hall makes her farewell appearance, the event is apt to seem more like a festival than a professional concert. Such was the case last Tuesday night, when Julia Culp bade her many admirers farewell before sailing for her American tour. As usual, when she sings, the house was sold out, and, as is also usual, her program was devoted to but a few composers: Schubert, Brahms and Beethoven. Miss Culp gave of her best, and she was in splendid form vocally. Her voice has never seemed so voluminous, never so victorious. Those mighty head tones rang out like a clarion call. With which song did she do her best? It is hard to say. Her interpretation of each and every one of the songs was superb; possibly more so in dramatic songs than in songs of a purely lyrical character. How often she was recalled and how many encores she was compelled to give, I did not stop to count. Erich Wolff accompanied with all the profoundly significant artistry of which he is capable and to which he is inspired only by singers of Julia Culp's class.

On the evening of December 16 a young composer, Paul Held, gave a "Kompositionen-Abend" before a large audience in the Blüthner Saal. His compositions, which were performed by the Blüthner Orchestra, conducted by Herr Möricke, give evidence of youthful inexperience, but show nevertheless talent and temperament which promise a future. The Concert Overture "Hoffnung" was followed by several simple little songs pleasingly sung by Eva Lessmann; a prize symphonic poem, "Dolore," which deserves special mention, and the Symphonie, No. 2, in G Minor, conducted by the composer.

It is with especial pleasure that we make mention of the Karlsruhe "Ariadne auf Naxos" premiere on the 16th, since it witnessed the success of a youthful American singer in the person of May Scheider, who scored a notable success in the rôle of Zerbinetta. Miss Scheider hails from New York, and is a pupil of Lamberti and de Reszke. For the last two years she has been leading coloratura soprano at the Grand Ducal Court Theater of Karlsruhe, where her artistic talents are much appreciated.

O. P. JACOB.

ITALIAN MUSIC PERFORMED

Donna Easley an Attractive Feature of Randegger Concert

Italian music came into its own at the Waldorf-Astoria, New York, last Saturday evening, when Donna Easley, the young American soprano, and Giuseppe Aldo Randegger, the Italian pianist, appeared as the soloists in the second concert of the "Società per la Musica Italiana."

Miss Easley supplied the only Anglo-Saxon note of the evening, and even her offerings were wholly Italian, with one exception. This was Mr. Randegger's song, "If You Were I and I Were You, Sweetheart," which was partly American, in that the poem was written by Mrs. Grace Galatin Thompson-Seton. Although the accompaniment of this number was more interesting than the voice part, the excellent vocalism of Miss Easley and her attractive personality made the song much appreciated. The soprano also won a large share of applause with the facility displayed in an aria from Verdi's "Vespri Siciliani," while she interpreted two more Italian numbers with a great deal of charm.

Mr. Randegger performed a service to his audience in introducing this seldom-heard music of his countrymen, especially some of the smaller works of the Italian operatic composers, such as a delicate Romanza by Cilea and Giordano's brilliant "Faville di Fuoco." The pianist also played two of his own piano numbers, of which a "Gavotta in Stilo Antico" was the more appealing. As a final number, Mr. Randegger showed dynamic power raised to the nth power in a dazzling Pollaca, after which the audience kept applauding until he brought back Miss Easley, opera cloak and all, to share in the acknowledgments.

K. S. C.

Evan Williams's New York Program

Evan Williams, the eminent Welsh tenor, who will give a song recital in Aeolian Hall on Sunday afternoon, January 19, at 3 o'clock, will include in his program compositions by Handel, Schubert and Haydn and a group of Welsh songs as well as many smaller songs by Rachmaninoff, Spross, Cadman and others. Mr. Williams will have Charles Gilbert Spross as his accompanist.

Kneisels Play Loeffler Quintet with Samuel Gardner

As a feature of its third New York concert, at Aeolian Hall last Tuesday evening, the Kneisel Quartet programmed Charles Martin Loeffler's Quintet in F Major, with the assistance of Samuel Gardner, violinist. The program, which also included the Brahms's C Minor Quartet and Grieg's G Minor, will be reviewed fully in MUSICAL AMERICA next week.

BERLIN AGAIN DOES WEINGARTNER HONOR

Last of Unique Pilgrimages to Beethoven Cycle at Fürstenwalde

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, December 16, 1912.

ON Tuesday of last week the series of Weingartner Beethoven Concerts at Fürstenwalde was concluded with the Eighth and Ninth Symphonies. Those who have never heard Weingartner conduct Beethoven can form no idea of his artistic supremacy. The lucidity with which he informs much that may often have seemed intricate reveals him the master that he is. The delicate grace of the Minuet movement of the Eighth Symphony can hardly be described. We do not hesitate to say that never have we heard these two symphonies so clearly and so convincingly outlined as under Weingartner. It was not only the conscientious, detailed portrayal of the compositions that called forth admiration—there was a "Stimmung" here that was almost holy in its sublimity. That mighty work of the musical titan, the Ninth Symphony, could not have been rendered more impressive, even had Weingartner had a more perfect orchestra than the Blüthner at his command. Here the conductor was all.

One word for the chorus which had been engaged for the concert, the "Bruno Kittel'sche Choral Society." Here is a society of which Berlin may justly feel proud, especially with regard to the female voices. The vocal material is splendid, and not only have its members been taught absolute musical precision, but each individual seems to add heart and soul to gifts of voice and musical intelligence, unfortunately a rare occurrence in choral societies. The solo quartet was, on the whole, admirable. Splendid, both in voice and dramatic expression, was Arthur van Eweyk in the bass part. It is extraordinary that every time lately that I have heard Mr. van Eweyk, he seems to have improved vocally. Paul Schmedes was, as ever, the intelligent artist, and he gave a satisfactory interpretation of the tenor part. Eva Lessmann, soprano, sufficed, scarcely more, but the voluminous contralto of Herta Dehmow was utilized to good artistic advantage. The orchestra, by no means the equal of some other European organizations, deserves all the more credit for the manner in which it responded to the conductor's commands.

The size of the audience at this last of the series of concerts was such as to give personal discomfort to most of those present, and proved conclusively the affection and admiration which the Berlin public feels toward Weingartner, in spite of the attitude of the authorities. Contrary to all police regulations, the enthusiasts stood packed in the aisles. Even some of those who had seats could not get to them. Again and again Weingartner was called to the platform and received with shouts of "Hierbleiben," "Wiedersehen," etc. Nor would the tumultuous public be appeased until the conductor had said a few words in recognition of the greeting.

The following evening there was a banquet in the Hotel Esplanade, Berlin, in honor of Weingartner. The guest of honor spoke in humorous vein in answer to the felicitations. As by decision of the court he was enjoined from devoting himself to artistic performances in Berlin until 1916, he would have to be very careful not to make a speech that might be construed as artistic. Mr. Weingartner took occasion to thank the concert-manager, Emil Gutmann, as the creator of the idea of giving these concerts in Fürstenwalde and thereby evading the law. "An idea," said Weingartner, "as unique as it has proved effective. For although it is no uncommon occurrence for artists, orchestras and even entire opera-ensembles to make a journey for art's sake, it has been the first time in history that entire audiences have gone on tour to attend concerts." O. P. JACOB.

Priscilla White Returns to Concert Stage

BOSTON, Jan. 13.—Friends of Priscilla White, the soprano, were enthusiastic in welcoming her back into the concert field last week, when she gave a well arranged program, including German, French and English songs. Miss White has regained her health and sang with her usual good enunciation and style. She will be heard frequently in concert work.

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Malkin knows how to draw a beautiful tone from the piano.—*Globe*, Feb. 22, '07.

Malkin possesses a clear singing tone.—*New York Evening Telegram*.

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Concertmaster Gives the Lalo Concerto a Powerful Performance

Bureau of Musical America,
No. 10 South Eighteenth Street,
Philadelphia, January 13, 1913.

INTEREST in the thirteenth pair of concerts by the Philadelphia Orchestra at the Academy of Music last Friday afternoon and Saturday evening was confined entirely to the orchestra itself, the soloist being Thaddeus Rich, the concertmeister, who increased his already firm hold upon the admiration of local music lovers by his admirable rendering of Edouard Lalo's Concerto in F.

Mr. Rich, always noted for the exquisite purity and sweetness of his tone, the refinement and poetic quality of his playing, has considerably broadened that tone and now stands on a higher artistic plane than ever. His playing of the Lalo concerto, in itself good and entertaining, if not altogether great music, was artistic to a degree, his beautiful legato again being charmingly in evidence. The *andantino* movement was produced with the most ingratiating effect, while the *allegro con fuoco* finale was given with a breadth and brilliance which revealed new power on the part of the talented and splendidly equipped concertmeister.

Mr. Stokowski, as his part of the program, gave first a spirited and brilliant rendering of the very attractive overture to Berlioz's "Benvenuto Cellini," and at the close the program, consisting of but three numbers, the "Scotch" symphony of Mendelssohn, the beauty of which he brought out with telling effect, the symphony, in fact, being one of the most enjoyable of the season. It was in an excellent place on the program, coming last and being played without perceptible pause between the movements, so that the disturbance generally created by the many persons who find it necessary either to depart or to prepare to do so before the last number, was largely obviated. Next week's program, without a soloist, will have Giuseppe Martucci's Symphony No. 1, in D Minor, as the novelty. This has never before been played by the local orchestra.

Reception to Orchestra

In Horticultural Hall last Wednesday evening Alexander Van Rensselaer once more was the host at a reception and musical smoker given for the conductor and members of the Philadelphia Orchestra. The especial guest of honor was Leopold Stokowski, who, with Mr. Van Rensselaer, president of the Orchestra Association; Andrew Wheeler, secretary, and Harvey M. Watts, the manager, stood at the head of the grand stairway leading to the hall and received the guests, including several hundred men prominently connected in either a professional or social way with the musical life of Philadelphia.

Mr. Stokowski and his orchestra furnished a short but admirably selected and brilliantly rendered program, which included "Cortège de Bacchus," from "Sylvia," Delibes; march, "Pomp and Circumstance," Elgar, and Tchaikovsky's Slavic March, while the members of the Orpheus Club, Philadelphia's well-known chorus of male voices, contributed "Bacchanalian Chorus," Elliott, "The Lotus Flower," by Sokolow, and Haydn's "The Interrupted Serenade." All of these selections were most vociferously applauded, Mr. Stokowski being given a veritable ovation.

An Hilarious Overture

The above did not constitute all of the program, however, the closing number bringing an unexpected "treat." While announced as the overture to Wagner's "Tannhäuser," the musically wise were not deceived by the added information that the selection was to be played "from the original manuscript recently found in Paris." Wherever the manuscript may have been found it was without doubt "original," as the music (?) was unique and mirth-inspiring. Mr. Stokowski did not participate. In his stead Hans Himmer, the big, military-looking 'cellist of the orchestra, ascended the platform, took the bâton—or, rather, a big club which resembled a policeman's billy—and, with about a score of his associate musicians, produced a conglomeration of instrumental sounds that occasionally emitted a strain faintly suggestive of the famous Wagner overture.

Most of the musicians played instruments other than those to which they are accustomed, but with much greater vigor than usual, and their vociferousness in showing a desire to do even more than their conscientious duty in helping to make the selection a ponderous and hilarious hit—which it undoubtedly was—as well as the elaborate gesturing and attitudinizing of the exuberant Mr. Himmer furnished ample excuse for unrestrained merriment.

At the conclusion of the number Mr. Himmer, after being regaled with a stein of beer, which was handed up across the footlights, modestly disclaimed credit for the resultant ovation, earnestly waving one hand and then the other in the direction of the "musicians," to indicate that to them also belonged the praise, finally persuading them, with due modesty of mien, to rise and accept a share of the honors.

ARTHUR L. TUBBS.

Clément and Maggie Teyte in Weckerlin Operetta

A novelty in the way of concerts will be the fifteenth century costume recital which Maggie Teyte, the English soprano, and Edmond Clément, the French tenor, will give in Aeolian Hall, New York, Thursday afternoon, January 30. In addition to groups of songs by these artists, the program will include a performance of Weckerlin's charming one-act opera, "The Milkmaid of the Trianon."

Annie Louise David Fills Many Engagements in January

During the month of January Annie Louise David, harpist, filled eighteen concert engagements aside from her regular church work which included one or two appearances each week. On January 8 she gave a recital with Mary Jordan, contralto, at the residence of Mrs. Frank B. Hurd,

New York, playing the same evening with the MacDowell Chorus at Carnegie Hall. On January 16 she will play for Sumner Salter at Williams College. An engagement to play at a recital in Trenton given in honor of Mrs. Woodrow Wilson Mrs. David was compelled to cancel because of a change in the date. Other engagements this month include Colgate University, Portland, Me., and two New York concerts. After these she will leave for a tour of the South.

Heinrich Meyn's Annual New York Recital

Heinrich Meyn, the baritone, plans a European tour beginning about the middle of April. In the meantime he will devote himself to recital work in the United States, appearing frequently in society circles. His annual New York recital will take place in Aeolian Hall, on Saturday evening, February 8. In order to interest students especially Mr. Meyn has arranged for the sale of seats at popular prices. His program, in which he will have the assistance of William Janashek at the piano, will include songs by Schumann, Hermann Haile, Strauss, La Forge, Spicker, Woodman, Spross, Chadwick, Macfarlane, Homer, Kernochan, Flégier, Clayton Johns, Hahn and Bemberg.

Florence Austin's Tour

Florence Austin, violinist, will begin a tour of the Southwest on January 22, her first engagement being with the St. Louis Symphony Orchestra, on January 26. Following this engagement she will play in Arkansas, Oklahoma and Texas.



Anton Schott.

Word reached New York on January 9 of the death in Stuttgart, Germany, of Anton Schott, who was one of the singers in the first productions of German opera at the Metropolitan Opera House. He helped to introduce the works of Richard Wagner in their original language to this country and also traveled with Anton Seidl as a member of Angelo Neumann's company, giving the first Wagner performances in Italy.

Anton Schott was born in 1846 in the Swabian Alps. He acquired a university training and later attended the war college at Ludwigsburg, becoming a lieutenant of artillery in 1865. Following a period of vocal study he served through the Franco-Prussian war and at its conclusion became a member of the Royal Opera Company in Munich, as a lyric tenor. Later he sang at Schwerin and Hanover as an heroic tenor.

Schott was brought to this country in 1883-84 by Dr. Leopold Damrosch and remained for several years as a member of the German branch of the Metropolitan Opera Company. After the death of Dr. Damrosch he sought the position of musical director of the Metropolitan, but his proposition was not accepted. His suggestion that Anton Seidl be engaged as conductor was, however, acted upon favorably. During his engagement at the Metropolitan Schott had the distinction of appearing in the first performances in German of "Tannhäuser," "The Prophet," "Rienzi" and "Die Walküre." His last appearances in New York were in a series of improvised performances of the "Ring" dramas given by Walter Damrosch in Carnegie Hall in 1894.

From New York Schott went to California to sing in concerts with Materna and remained for some time in San Francisco. He removed from there to Portland, Ore., teaching until 1902. Afterward he taught for a short time in New York and Charleston, returning three years ago to Würtemberg.

Schott was married to the daughter of an army officer and was the father of two sons and two daughters.

Harry G. Snow.

Harry G. Snow, who for many years has been identified with musical and theatrical matters, died on January 13 at the home of his brother, Francis F. Snow, in Malden, Mass. Mr. Snow was born in Boston, Christmas Day, 1859, was educated in the public schools of Chelsea, and was graduated from the New England Conservatory of Music, having taken the operatic course. He had been a choir singer of note in Boston.

He was connected with the press department of the Metropolitan Opera House un-

der Maurice Grau, with the Walter Damrosch régime of German opera, with Henry Russell and the San Carlo Opera Company, with Oscar Hammerstein, and lately with the Century Theater.

Mr. Snow had acted as press representative for the tours of Gilmore's Band, Edward Strauss Orchestra, Banda Rossa, Ysaye, Gabrilowitsch, Mme. Nordica, Mme. Calvé, Tetrassini, and on the last tour of Jan Kubelik. Funeral services were held in Malden, Mass., Wednesday afternoon, January 15.

Charles A. Rice.

Charles A. Rice, of No. 226 West Seventy-fifth street, New York, a vocal teacher, died suddenly from heart disease in his studio, in Carnegie Hall, January 9. Mr. Rice was giving a lesson when stricken. Mr. Rice was fifty-nine years old, and came to this city from Canada. He is survived by a wife and two daughters. He was a tenor and formerly a church soloist.

Leopold Martine Stobbe.

BALTIMORE, Jan. 13.—Leopold Martine Stobbe, a prominent music teacher, died from heart failure on January 10. Mr. Stobbe was born in Berlin, Germany, sixty-two years ago. He at one time conducted a conservatory of music in New York. He was best known for his work upon the piano, flute and zither.

W. J. R.

Anna Connable Meeks

BOSTON, Jan. 11.—Anna Connable Meeks, a talented composer and member of the New York Manuscript Society, died suddenly in this city last week. Interment was on January 4 at Mount Auburn Cemetery, Cambridge.

Richard Watson Seager

Richard Watson Seager, composer, died in Los Angeles January 8 aged eighty-two years. Among his compositions the cantata "Queen Esther" was probably the most popular.

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"GIOCONDA" FOR PHILADELPHIANS

Metropolitan Company Revives Local Operatic Interest—Fellowship Club's Concert—Paulo Gruppe, Mildred Faas' and Ysaye's Son in One Program

Bureau of Musical America,
No. 10 South Eighteenth Street,
Philadelphia, January 13, 1913.

AFTER two "dark" weeks at the local Metropolitan, during which all the music-lovers nightly were sent operaless to bed, the bright lights were again turned on in the vicinity of Broad and Poplar streets last Tuesday evening, when the New York company came over and gave a well-staged and very well-executed performance of "La Gioconda." The opera is not without its moments of tedium, and one of the novelties which the visiting organization has in its repertoire this season doubtless would have been more acceptable with the majority of opera patrons here, but the brilliancy of the cast and the fact that Ponchielli's music was so effectively delivered by singers and orchestra, with Polacco as director, offered compensation for any lack of interest in the work itself. Caruso made his second Philadelphia appearance of the season as *Enzo*, singing with much of his accustomed wealth and beauty of tone the "Cielo e Mar" aria being given in a manner that enraptured his listeners, though on the whole the tenor did not appear particularly interested in what was going on and seemed to make no special effort to please. Please he did, however, as he is bound to do whenever he lets his golden tones be heard. Emmy Destinn made a fervid and dramatic *Gioconda*, very somber and tragic in demeanor and action, but vocally quite at her brilliant best, and Louise Homer substituted for Mme. Matzenauer, whose illness prevented her appearance as *Laura*, as announced, was welcomed with great cordiality. A regally beautiful figure as the errant wife of *Alvise*, Mme. Homer sang with splendid power and resonance of tone, her work being surpassed by no other member of the cast. There was great applause for Maria Duchène, likewise the possessor of a beautiful contralto voice, in the first act, after her exquisite singing of the aria, "Voice of Woman or of Angel Fair," and throughout the performance she sang and acted with distinction. Also notable was the singing of Dinh Gilly, whose resonant baritone was used with impressive effect in the rôle of the wicked *Barnaba*, a character which he depicted with almost too much of vengeful realism, his vocalism, however, reaching artistic heights, and De Segurrola repeated his previously praised interpretation of *Alvise*. The ballet divertissement, "Dance of

the Hours," was so prettily costumed and so well executed as to deserve more than a perfunctory word of appreciation.

Fellowship Club Concert

A musical event of much interest was the invitation concert given by the Fellowship



Mildred Faas, a Popular Philadelphia Soprano.

Club of West Philadelphia at the Academy of Music last Tuesday evening, when this admirable chorus of male voices, under the direction of William B. Kessler was heard to advantage in several numbers, one of the best being "Sweetheart, the Year Is Young," while the favorite "Ciribiribin," also was daintily given and much enjoyed. Especially praiseworthy and of a more pretentious nature was "Hymn of the Veery," by Frank Seymour Hastings. The soloists were Mme. Curtis-Colwell, a fine soprano, who with artistic effect sang "Elsa's Dream," from "Lohengrin," and several other numbers, being very cordially received, and Robert Armbruster, the young Philadelphia pianist, who was given something of an ovation for his really superb interpretation of Liszt's "Rigoletto Paraphrase"; MacDowell's Polonaise in E Minor, and Chopin's Valse Op. 42. Mr.

Armbruster, who since his success as soloist with the Philadelphia Orchestra last season has become much in demand as a concert artist, is a pianist of extraordinary ability, of whose brilliantly successful future there seems to be no doubt.

Miss Faas, Mr. Gruppe and Gabriel Ysaye

The Young Men's Hebrew Association again furnished a treat for members and invited guests at its first concert of the season in Witherspoon Hall last Wednesday evening, a most attractive program being presented by Mildred Faas, the popular Philadelphia soprano Paulo Gruppe, the Dutch 'cellist, and Gabriel Ysaye, violinist, son of the famous Eugen Ysaye, who made his debut in this country. Miss Faas, whose voice is a pure lyric soprano of beautiful quality, good volume and fine range, a recent pupil of Frank King Clark, in Berlin, sang with admirable effect the aria, "Depuis le Jour," from "Louise"; "Invitation au Voyage," Henri Duparc; "A Song of India," Rimsky-Korsakow, and several other numbers. Mr. Gruppe, as usual, won deserved applause for his masterful playing of his instrument, his tone being unusually rich and sonorous and his execution most facile and artistic, and young Ysaye, who bears a resemblance to his distinguished father, while not a violinist that at present impresses with evidences of remarkable ability, played with considerable facility and some refinement and feeling, the audience giving him an encouraging reception. The chief honors of the evening, however, went to Miss Faas and Mr. Gruppe.

Boston Symphony Concert

The illness of Mme. Matzenauer, who was unable to appear as soloist with the Boston Symphony Orchestra, as announced, caused great disappointment for a large number of people, who went to the Academy of Music last Monday evening, expecting to hear the famous contralto of the Metropolitan Opera Company. The orchestra offered ample compensation for the disappointment, at its third concert of the season, however, in the presentation of a most attractive and beautifully rendered program, which included Reger's "Concerto in the Ancient Style for Orchestra," played here for the first time; the B Minor Symphony of Borodin, and in place of the expected number by Mme. Matzenauer a solo by A. Maquarre, first flutist of the orchestra, who gave an exquisite rendering of the Bach B Minor Suite for flute and strings.

Frankford Symphony Concert

The Frankford Symphony Society gave the first concert of its fifth season in the parish house of St. Mark's P. E. Church on Thursday evening, a large audience cordially applauding the excellent work of the orchestra under the leadership of William G. H. Bradner. The instrumental numbers were Gade's Fourth Symphony, a suite of antique dances by Rameau, Dvorak's Humoresque and Liszt's Rakoczy March, while several vocal selections by Mrs. Anna MacCardle, soprano, also were well received. The society gives three concerts each season, one a public event for the benefit of the Frankford Hospital and the other two for the members and their friends.

Charles Wakefield Cadman's song cycle, "The Morning of the Year," was the feature of a program given at the sixty-second anniversary of the foundation of the Cath-

olic Philopatrian Literary Institute at No. 1411 Arch street last Monday evening, the singers being the members of La Favorita Quartet, Julia Robinson, soprano; Katherine Rosenkranz, contralto; Anthony D. McNichol, tenor; and Henry Rötz, bass, who produced the Cadman work for the first time in America in this city several years ago.

The accompanying snapshot shows Mildred Faas, the Philadelphia soprano, in front of one of the gates to Windsor Castle, England, last Summer, at which time she was the guest of Sir Walter Parratt, organist of St. George's Chapel, Windsor, and Lady Parratt. Among Miss Faas's engagements are the following: January 9, Ardmore, Pa., and 24, Philadelphia, at private musicales; February 4, soloist with the Norristown Choral Society, Norristown; February 6, Drexel Institute concert.

ARTHUR L. TUBBS.

CELLIST'S ST. LOUIS DEBUT

Carl Webster Wins Esteem of Hearers with Zach Orchestra.

ST. LOUIS, Jan. 11.—After a silence of three weeks the Symphony Orchestra was heard yesterday afternoon in a concert full of modern music and played with richness and excellent technic. Assisting the orchestra was Carl Webster, the Boston 'cellist, heard here for the first time, and the young man proved himself to be an artist of the first rank, his part of the program being loudly applauded. Mr. Webster chose for his *pièce de résistance* the Golterman Concerto in A Minor. The ease and precision with which the young 'cellist played this difficult number was a revelation, and his delicate fingering combined with his modesty and his pleasing manner immediately won for him the highest respect from the whole audience. To an enthusiastic demand for an encore he played Popper's "Elfentanz," and was forced to give a second, Piatti's "Caprice."

Mr. Zach opened the concert with the Overture to "The Secret of Suzanne," and although a large part of the audience was familiar with the two "Jewels" intermezzi played several weeks ago at a "pop" concert, they were somewhat startled at the entirely different vein which Wolf-Ferrari uses in this opening music. Its cheerfulness put the audience in a very receptive mood for the rather lengthy Bruckner "Romantic Symphony," which followed, and which was also heard for its initial performance. The final orchestral number was Charbrier's "Espana Rhapsody," better played and more enjoyed than ever before.

The orchestra gave a concert this week to a packed house on the South Side, at the Concordia Turner Hall. It was under the auspices of the South Broadway Merchants' and Manufacturers' Association. Mr. Zach had arranged an intensely interesting and varied program, of which the principal number was the Tchaikowsky "Pathétique" Symphony. He was very liberal with encores and the orchestra will no doubt be called on for a similar concert in the very near future. Hugo Olk, concertmaster, was soloist and played several delightful numbers. H. W. C.

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"NÖEL" HAS ITS AMERICAN PREMIÈRE

Chicago Opera Company Gives Merits of Erlanger's Opera Adequate Presentation—Mme. Saltzman Stevens and Dufranne in Principal Roles

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 13, 1913.

BARON D'ERLANGER'S "Nöel," one of the important novelties announced for the Chicago opera season, received its first hearing in this country on Wednesday evening of last week before a representative audience, with Mme. Saltzman-Stevens as *Madeleine*, supported by an excellent cast. Although the work of some of the singers was well received it can hardly be said that the opera itself made any very lasting impression. Opinion was divided as to the merits of the libretto, and situations which by some were declared to be highly dramatic were termed melodramatic by others. It pictures of course but an episode of every-day life, and gives rise to no emotions other than those every one has experienced on more than one occasion. However, to criticize the matter-of-fact way in which the *Priest* is made to explode the idea of a miraculous bringing to life of the Christ-child image is to show that the one real idea of the plot has eluded the mind's grasp; for otherwise the final climax in the last act would be without point, as the priest points out the real and greater miracle which is wrought within the hearts of *Jacques* and *Blanche*, in their adoption of the child of the dying *Madeleine*.

Turning to the music of Erlanger we find good orchestration, even a good use of the musical material in hand, so far as possible without the presence of a highly developed musical imagination. In justice it may be added, moreover, that the music affords quite as effective a background to the action and dialogue of the drama as that of many another successful opera, and that is the chief thing after all. There is, in fact, no reason why the work should not enter into the repertoire of all our opera houses, provided its dramatic message proves appealing to those persons who make up the majority of opera-goers.

Of the work of the singers naught but praise can be said. Dufranne was most genuine in his sincere portrayal of the rôle of the *Priest*, and his voice was in excellent condition. Mme. Saltzman-Stevens, in the rôle of *Madeleine*, gave a good account of herself in every way. Warnery as *Jacques* was hardly to be recognized in his conventional dress, but his singing was most worthy. Louise Berat, always the mother, seems ever too bashful to change gestures in public, but her vocalism in the duo with *Madeleine* in the first act was to be heartily commended. The *Blanche* of Edna Darch and the *Nurse* of Margaret Keyes were small parts but well done, and Daddi as the *Sacristan* fully lived up to his reputation.

Not content with the "Secret of Suzanne" as a curtain raiser, the ballet was offered in a divertissement which ordinarily would have been an anti-climax. This proved, however, to be the much-delayed surprise upon which the ballet has been at work for some time, particularly the costuming department. Every garment was brand new and the snap and precision with which the feathery-toed flock went through their evolutions and convolutions were certainly something else that was entirely new.

Hamlin and Stanley Sing the "Jewels"

Unusual as it may seem the Saturday night performance was next in importance of the events of the week. This was in response to many demands not only for another performance of "The Jewels of the Madonna," but for a better showing for some of the American members of the cast. In consequence Helen Stanley, as *Maliella*, and George Hamlin, as *Gennaro*, faced the biggest and best-dressed Saturday night audience of the season, and the way they rose to the occasion was manifestly a source of gratification to every one. Both Mr. Hamlin and Miss Stanley left little to be desired from a vocal standpoint, after a comparison with those who have previously appeared in these rôles. Even their acting was wonderfully convincing, particularly in the last act. The duet between Mr. Hamlin and Louise Berat, in the first act, also stood out as one of the passages of notable excellence.

The chief element in which the shortcomings of the performance were most marked was in the general ensemble of chorus and orchestra, which naturally suffered at the hands of a director who had not previously conducted the work, excepting at one rehearsal. It did give to both Mr. Hamlin and Miss Stanley an opportunity to show the really excellent things

they are capable of performing, and further opportunities along this line will develop each of these artists into positions of great usefulness.

The Thursday matinée of "Le Jongleur de Notre Dame," which was to have been presented by Mary Garden, was canceled and the performance was given in Milwaukee on Friday evening. Thursday evening, however, was occupied with a repetition of "Cinderella" with Maggie Teyte and Helen Stanley and the others of the original cast. The audience was of liberal size and gave double testimony to the popularity of this delightful opera and the charming presentation which it receives at the hands of so sympathetic a cast.

The Tuesday evening repetition of "Lo-hengrin," with the same cast as the preceding week, almost resulted disastrously for Clarence Whitehill, who suffered a severe jab just above the eye, from the over-enthusiastic sword of Schoenert, the *Lo-hengrin*. Several stitches have repaired the abrasion, and the performance was not even halted. Whitehill and Julia Claussen, the latter one of the real surprises of the season, repeated their former triumph by which *Ortrud* and *Friedrich* were made the star rôles of the opera. Henri Scott ac-

quitted himself of some good vocalism in the "Königsgebet" in the first act. Winternitz conducted perhaps with more sympathy than on some previous occasions.

Monday evening brought a repetition of Mary Garden's "Louise" with Dalmorès as *Julien*.

The Saturday afternoon repetition of "Mignon" brought an excellent performance. Maggie Teyte and Dalmorès do some of their best singing in this work. Warnery is most congenially cast as *Laerte*, and Dufranne as *Lotario*, taking the place of Huberdeau in the original cast, reached his greatest heights in the closing act.

Third Wagner Performance

The third of the Wagner performance with which Mr. Dippel's forces are celebrating the centenary of the genius of Bayreuth was given on Friday evening, January 3, with "Die Walküre" as the medium for the presentation of an imposing list of stars. Julia Claussen, who made her Chicago debut two days previously as a contralto in the rôle of *Ortrud*, was on this occasion the *Brünnhilde* and so well did she measure up to the standard she had already established that her place among those at the head of the season's list was permanently assured. Mme. Saltzman-Stevens reappeared as the *Sieglinde* and Mme. Schumann-Heink was the *Fricka*, and as such did a most consummate job of hen-pecking poor old *Wotan*. Clarence Whitehill as this unfortunate one-eyed individual was, however, able to give a very good account of himself, and as a matter of fact his *Wotan*, both vocally and histrionically,

is one of the greatest of his already long list of notable achievements.

The *Siegmond* of Dalmorès was a worthy conception and it is a pleasure to relate that his vocalism permitted itself frequently to assume its customary lyric attributes, in spite of traditions and in full conformance with the real desires of the late lamented and much abused perpetrator of this involved "Ring" of inter-relationships—a ring in which there have been many hats.

It was evident that the new German conductor, Arnold Winternitz, had well formed and authoritative ideas as to the score which if he were fully able to carry out would work much to his advantage. The chief difficulty which he encounters, however, seems to be a lack of sufficient authority over his orchestral resources, shown most noticeably in the raggedness among the brasses and wood-winds, the former at times lamentably out of tune as well. With it all, however, Mr. Winternitz does very worthy and creditable work.

The rest of the excellent cast included Henri Scott as *Hunding*, Alice Eversman, Ruby Heyl, Louise Berat, Jenny Dufau, Marie Cavan, Margaret Keyes, Adele Legard and Helen Stanley, all of whom contributed materially to the success of this gala performance and helped win the plaudits of a large audience. Miss Eversman has since then fallen ill and may have to be operated on for appendicitis.

The first performance of Zandonai's "Conchita" has been postponed to Thursday evening, January 23, and the cast will be headed by Leon Campagnola and Tarquinia Tarquini. NICHOLAS DEVORE.

"PELLÉAS" REVIVED AT BOSTON OPERA

Remarkable Cast Provided by Director Russell—Mme. Edvina a New "Mélisande"—Poetic Qualities of the Work Well Preserved—Mme. Gay's "Carmen" Again Admired

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 12, 1913.

PENDING the first Boston production of "The Jewels of the Madonna" and all the rehearsing which this opera and the heavy demands of the Sunday programs entail, the repertoire of the last week at the Boston Opera House has been largely a matter of repetition, with some exceptions in the casts.

On Saturday afternoon, as Mme. Bori was singing at the Metropolitan, Mme. Melis became the *Mimi* in "La Bohème." She showed again that she had developed as a dramatic interpreter since last season. She sang with more effective action and facial play. Leon Lafitte was at his best as *Rodolfo*. The voice is manly, ringing, yet rich and sensuous in quality. Mr. Polesse was the second Bohemian and has long since shown his worth in this part. Miss Dereyne was the *Musetta*.

On Saturday evening, for the popular priced performance, "Carmen" was given for the first time this season, with Maria Gay in the title rôle; Ferdinand de Potter as the *José*; Rossi as *Escamillo*; Diamond Donner, who had appeared so successfully as *Mimi* the Saturday night previous, as *Micaela*. Charles Strony, now coming to the fore at this opera house, conducted with success. Mme. Gay's *Carmen* has long been praised, as in former years it was by some critics disparaged. At any rate, her *Carmen* is now a strong impersonation, well worked out on individual and realistic lines, and one which carries well over the footlights. Mme. Gay was enthusiastically recalled. Miss Donner's *Micaela* also deserves praise. Mr. de Potter sang with all possible ardency and fire throughout the evening, and his voice enhanced the effect he made in a striking and singular manner. Mr. Rossi's *Escamillo* had a touch of the romantic. The bull-fighter was for once not a mere brawling bravo. There was in him something of that which had attracted the Gypsy, and that "something" was not childish vanity and egoism, as so many baritones would have us believe.

On Wednesday evening "Pelléas et Mélisande" was given for the first time this season in Boston. This opera stands unique, unapproachable in musical-dramatic literature. It is something far out of the beaten track. It will probably remain so. Such an opera is the very last work to appeal to an average public. The more credit, then, to Mr. Russell and his associates to give it in such a manner. The scenic settings are admirable, giving rarely poetic effects in the course of the work, preserving the spell exerted by the drama alone, although on Monday night the lighting of the stage was confusing.

Mme. Edvina's *Mélisande* is a girlish, wistful character. There is also the voice of the singer, a rare voice, indeed, the most admirable vehicle for dramatic expression. Other sopranos display more finesse than did Mme. Edvina on this occasion. But her first appearance here in a

rôle which is an exceedingly difficult one was a modest and harmonious achievement. She is more mature in other rôles, yet the freshness and charm of her impersonation and her self-effacement deserved appreciation and received it. Mr. Ridder's *Pelléas* has been described in MUSICAL AMERICA. It is within the frame. Mr. Marcoux's *Gelaud* is wonderful in every respect and at this day words are superfluous in the attempt to describe it. Yet Miss Fisher is almost as good, in a smaller but very difficult part. Mme. Gay, the *Genevieve*, is never more thoughtful than when she sings in this opera, and the richness of her voice is especially in place in reading of the letter of *Pelléas*. Mr. Lankow's *Arkel* has always been sonorously sung, but now it is more. This *Arkel* is wiser and more noble than the one of last year. Mr. Caplet conducts this opera excellently and Mr. Urban's stage pictures were again admired.

On Monday night "La Traviata" was repeated, with Mme. Tetrizzini singing her very best and Mr. Zenatello also reaping rewards in an opera that he has some time since incorporated in his repertoire. Mr. Polesse was the *Giorgio Germont*, singing excellently, giving the part more reality, humanity, yet dignity, than it has usually. On Friday night, the tenth, Mme. Edvina appeared as *Louise* for the last time this season in Boston, with Mr. Zenatello. Her remaining appearances, until February, at least, will be in the "Jewels of the Madonna." In "Louise" Mr. Zenatello was the *Julien*; Mme. Gay the *Mother*; Marcoux the *Father*. Truly a notable concordance and one which has placed Charpentier's opera high in the estimation of the Boston public. OLIN DOWNES.

HERMAN DEVRIES'S CAREER

Chicago Teacher Has Had Notable Record of Public Performances

CHICAGO, Jan. 12.—Few artists now resident in America can boast of a career quite as notable in the realms of opera and oratorio as can Herman Devries, the Chicago vocal teacher. A chat with him in his studio the other day brought out the facts that, besides having sung in the Paris Opera, the Opéra Comique, Covent Garden and other European opera houses, he was for four years the baritone soloist at St. Eugene's Church in Paris, Raoul Pugno officiating at the same time as organist and choir director. Mr. Devries sang also at the Church of The Trinity under Guilmant, Salome and Grisy, at St. Clothilde under César Franck. The other organists and choir directors under whom Mr. Devries sang in different churches in Paris were: Piccart, Emil Bonssagol, Samuel Rousseau, Lippacher, Hochstatter, Samuel David and Gaston Salzendo. He also sang with the Society of St. Cecilia under the leadership of Charles Gounod in April, 1889, appearing as basso soloist in the "Redemption" and "Mors et Vita," and under the direction of Armand Raynaud, Handel's "Judas Mac-

cabeus." Mr. Devries also sang the part of *Mephisto* in the "Damnation of Faust" under the direction of Jules Pasdeloup, Hasselmans, Sr., and Gabriel Marie. At the concert at the Hippodrome in Paris under the direction of Albert Vinentini he sang in "The Deluge" by Saint-Saëns, and at Versailles in the Castle ballroom under the direction of Guilot de St. Bris the bass part in Rossini's "Stabat Mater," in Chicago; under the direction of Harrison M. Wild he sang the *High Priest* in "Samson and Delilah" with the Apollo Musical Club, and in Milwaukee at the Arion Club Schumann's "Faust."

SUCCESS OF VON ENDE SCHOOL

Season's Results Show Gratifying Progress—An Eminent Faculty

The success of the Von Ende Music School in New York this season is another instance of the fact that America now affords educational advantages which make it unnecessary for our students to go abroad for musical training.

The faculty of the von Ende School of Music is composed of artists and authorities whose very names carry with them all that stands for that which is highest and best in the realms of music achievement. The range of effort is so broad that it embraces training for grand opera, concert and oratorio, recital work—and this applies from the training of the voice to the conquering of the stringed instrument. Among the distinguished names of the faculty are Fernando Tanara, the well-known conductor of the Metropolitan Opera House, whose distinguished pupils have included such artists as Caruso, Bonci, Tamagno, Farrar, Gadski and others. Herwegh von Ende, the violin virtuoso and authority and active teacher of the violin (from whom the school takes its name), numbered among his students Kotlarsky, Adrienne Remenyi, the vocal culture authority; Ludwig Hess, of German fame; Stojowski, the famous Polish pianist; Albert Ross Parsons, the celebrated piano pedagog; Anton Witek, of the Boston Symphony; Hans van den Burg, the internationally famous Dutch composer; Harry Rowe Shelley, the American organist, and Louis Stillman, the authority and author on matters of musical technic.

Ellison Van Hoose Proves Value in Emergency

CHICAGO, Jan. 8.—Ellison Van Hoose, the American tenor of the Chicago Opera Company, again proved his value and versatility in an emergency when, without a rehearsal and with only five days in which to prepare the part in Italian, he sang *Rhadames* in the recent Saturday matinée of "Aida." Mr. Van Hoose had previously sung the rôle in German in German. For the merits of his performance, especially under the circumstances, Mr. Van Hoose earned the greatest credit.

Legion of Honor's Grand Cross for Saint-Saëns

PARIS, Jan. 11.—In the new year's distribution of honors by the Legion of Honor, the Grand Cross has been bestowed upon the composer, Camille Saint-Saëns. Massenet's death relieved the Minister of Instruction of the necessity of choosing between him and Saint-Saëns for the distinction.

JULIA CULP SCORES EMPHATIC SUCCESS

(Continued from page 1)

artist of refined taste, good judgment and deep poetic understanding. In general her effects were made with sureness and certainty of touch. It cannot be denied that one felt at times that the handling of certain songs was the outcome of much anterior calculation and a deliberate plan rather than leavened by an insistent upwelling spontaneity of feeling at the moment of their delivery. But the intelligence and artistic perception governing the singer's composition of every number is worthy of the profoundest respect and would serve to rank her high, even though she lacked her present natural qualifications of vocalism.

She sang "Rastlose Liebe" with passion and "Du bist die Ruh" with tranquil beauty. There was sincerity of devotional feeling in the "Ave Maria" and she accomplished the feat of making the hackneyed "Serenade" fresh even at this date. Perhaps the most notable of her Schumann performances after the "Waldeggespräch" just mentioned was the "Frühlingsnacht," in which she brought out the ecstatic, overflowing sentiment without excess of turbulent emphasis, yet most convincingly. Only one detail seemed questionable. Why impart a mournful color to the phrase "Möcht ich weinen" when the underlying idea suggests clearly that the weeping is for sheer joyful transport rather than sadness?

Exceedingly beautiful, even for those who profess small liking for these songs, was Mme. Culp's singing of Brahms's "Immer Leiser," "Von ewiger Liebe" and "Feld-einsamkeit." Exquisite was the "Ständchen" and even more ravishing in its tenderness the lovely "Cradle Song" which she sang as encore.

Coenraad von Bos, who covered himself with glory when he played accompaniments for Wüllner, officiated at the piano for Mme. Culp, with results equally marvelous. Columns might be written about Mr. Bos's work, but it must suffice at present to pronounce it the perfection of the accompanist's art. H. F. P.

Comments of the daily paper critics:

Jules Falk and Arthur Fischer Give Recital in Freehold, N. J.

FREEHOLD, N. J., Jan. 7.—The concert given by Jules Falk, the violinist, and Arthur Fischer, a young American pianist, last night, was well received by the audience. The program was a difficult one, and gave the young musicians an opportunity to display their versatility. At the conclusion of Mr. Fischer's part of the program, which was Liszt's Rhapsodie Hongroise, No. 8, he was called before the curtain three times and had to respond with another selection. The work of Mr. Falk was of the highest order. His technique was superb and his tone round and full. The manner in which he played the Schubert-Wilhelmj "Ave Maria" was the crowning event of the night, although the encore number, "Träumerei," was heartily received. One of the features of the concert was the

She is a desirable newcomer, whose voice and art will undoubtedly win for her a warm place in the affections of this public. Her voice is one of exceptional beauty and possesses a tonal character of strongly marked individuality. The organ is a mezzo soprano, with a leaning toward the contralto color, and it has great power and dynamic flexibility.—The New York Sun.

It (her voice) has an altogether remarkable richness and silken smoothness; it is admirably



Julia Culp, the Dutch Lieder Singer, Who Made Her New York Debut Last Week, Establishing Herself as an Artist of the First Rank.

equalized throughout its whole range; it has great power and fullness, which she can modulate to the extreme of pianissimo. There are many technical excellences in her employment of it, and one of the most noteworthy is her breath control, which, with her artistic intelligence, enables her to do unusual things in the way of phrasing.—The New York Times.

She is not what the Germans call merely a cerebral singer, nor is she merely a vocal instrumentalist; she is a musical interpreter of song, filled with love for the lyric art and wonderfully equipped to exemplify it.—The New York Tribune.

excellent accompaniments of Malcolm Maynier. The concert was under the direction of J. W. Lyman, a young newspaper man, who has been music and dramatic critic on several papers.

Mme. Rider-Kelsey and Mr. Cunningham in Artistic Tacoma Recital

TACOMA, WASH., Jan. 10.—Musical activity, following the holiday respite, was opened on January 8 by the joint appearance of two noted American singers, Claude Cunningham, the baritone, and Mme. Corinne Rider-Kelsey, soprano. For their Tacoma recital the two singers had chosen a program representative of the breadth and character of their art. The artists appeared effectively together in "La ci darem," from "Don Giovanni," "Nuit d'Azur," by Beethoven, and the Herman "Ständchen," besides their artistic song groups.

SWEDISH WORKS ON ZEISLER PROGRAM

Pianist Introduces Valuable Compositions by Otterström at Annual Chicago Recital—Thomas Orchestra Plays Another All-American Program—A Scandinavian Concert and a Maggie Teyte Recital

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 13, 1913.

THE large audience which greeted Mme. Fannie Bloomfield Zeisler on Sunday afternoon in the Studebaker at her annual piano recital, under the direction of Wight Neumann, was certainly a justifiable source of gratification. The further enthusiasm which made itself evident throughout the afternoon was amply warranted by her playing of the excellent program which she elected to present. Of chief interest in this age of novelty were perhaps the three numbers by Otterström, two preludes in D minor and C sharp minor and a Fugue also in C sharp minor. One of these preludes was especially well received and called for a repetition. Mr. Otterström is a Danish composer who has for some time been a resident of Chicago, and considerable of his music is found in the catalogs of European publishers. His writings are decidedly pianistic, but at the same time they contain much of intrinsic musical value.

The Sibelius Romance and the sixth in the group of piano pieces by Christian Sinding, published under op. No. 25, were also of considerably more than ordinary musical worth. Only in the Chaminade Gavotte and the Liszt "Mephisto" Waltz did Mme. Zeisler aim to strike a popular note. The Chaminade is undoubtedly pleasing, and without the waste of effort required to make the "Mephisto" Waltz palatable. The program opened with the Schumann Symphonic Études, which have been having such an unusual vogue during the present season. There was also the customary group of representative Chopin numbers, a Mazurka, two Études, a Valse and a Ballade.

'Tis persistency that should prove the jewel with which the American composer might bedeck a crown to adorn the worthy brow of Conductor Stock of the Thomas Orchestra. Despite the negative support of the public on the occasion of Mr. Stock's previous presentation of a program by American composers, he again essayed this missionary task at this week's pair of concerts and with better results. In the first place he brought Zimbalist to a local stage for the first time this season and in the much-talked of Concerto by John Powell. It is well that this concerto has the drawing power of all things which are commented upon, for beyond that curiosity-making element there is not much to commend it on a first hearing. Zimbalist put into it as much of musicianship as any composer could ask, and much of alluring tone and individual atmosphere besides. An encore on Saturday evening, about sixteen bars long, seemed even smaller than the Illinois Central clinker which lodged in the critic's eye and sent him off to the doctor's office instead of hearing the last half of the program, which consisted of Arne Oldberg's Theme and Variations, for its first hearing, and the MacDowell Suite in A minor, with its four descriptive movements, "In a Haunted Forest," "Summer Idylle," "Shepherd's Song" and "Forest Spirits." The opening Overture, "In Bohemia," by Henry Hadley, also received its first Chicago hearing. It has recently been published, although composed and frequently played as long ago as 1900. The other number on this attractive program of American make-up was a romance, "The Festival of Pan," by Frederick Converse, also first played in this country in the eventful year of 1900. Mr. Stock has evidently put much of himself into the preparation of these programs and he entered into each number with apparent zest and was, moreover, supported in loyal fashion by the orchestra. With each such event the Thomas Orchestra links itself the more closely with all that is patriotic and American in our musical life, and it is most gratifying from every standpoint to see that opera can flourish and afford the first steps in the musical education of widely divergent strata in the social scale which otherwise would be entirely Philistine and yet leave the clientele of the Thomas Orchestra and

the serious atmosphere of this temple of pure art undisturbed and uncontaminated.

Mme. Claussen in Scandinavian Concert

The Sunday concert in the Auditorium was a further exposition of Scandinavian effort, both in the works presented and in the musical talent engaged. The compelling factor was no doubt the presence of Mme. Julia Claussen, the Swedish mezzo-soprano, who has been brought to the Chicago Opera Company fresh from Stockholm. Her fellow countrymen responded with their presence and enthusiasm and all who were privileged to hear Mme. Claussen in concert may be congratulated. Her work is characterized by the same voice which marks her operatic presentations and her voice in quality, range and volume is such as to entitle her to first rank among concert artists as well as on the operatic stage. Without exhibiting any great imaginative insight she was yet enabled to infuse enough interest in the aria from Holmström's forgotten opera, "Das Geraubte Bergmädchen," to make it reasonably enjoyable, despite the fact that the opera itself was lacking in interest some forty years ago.

The Grieg Piano Concerto was also included in the program as a vehicle for the presentation of Rudolph Ganz, pianist, and the excellence of his work was made more difficult by the raggedness of the orchestral accompaniment. Mr. Emanuel really is not to be blamed, however, for the results of an off day (which might be better said "a day off") among the orchestral players themselves. In addition to the selections by the orchestra, which consisted of a Gade Overture and one of Svendsen's Norwegian rhapsodies, there were numbers by the combined Scandinavian singing societies, of which Mr. Emanuel is the conductor, with Joel Mosberg as soloist in Grieg's "Land-kjending." Mme. Claussen also added a group of songs by Sjögren, Grieg and Berger.

Maggie Teyte's Wonderful Debussy Singing

The second of the artists' recitals given under the auspices of the Amateur Musical Club presented Maggie Teyte, of the Chicago Grand Opera Company, in the Studebaker Theater, on Monday afternoon of last week. One hardly knows where to begin in an estimate of the admirable qualities of the art of Miss Teyte, especially as a song recitalist. It might be said that her group of six Debussy songs in the middle of the program marked the pinnacle of her afternoon's achievement. Seldom has Debussy been surrounded with an atmosphere so imbued with sincerity. If Miss Teyte's singing on Monday afternoon is to be taken as a criterion then indeed should she be a more than convincing *Mélisande*.

Of the rest of the program Hüs's "J'ai pleuré en rêve," in the first group, and Carpenter's "May, the Maiden," the last but one on the program, seemed to offer the most alluring vehicle. A due portion of the musical success must be set aside for Mrs. Edwin F. Lapham, who contributed some excellent accompaniments.

The concert of the Thomas Orchestra in Mandel Hall, at the University of Chicago, under the auspices of the University Orchestral Association on Tuesday afternoon of last week, offered a splendid performance of Raff's third symphony, "Im Walde," together with Georg Schumann's Overture "Lebensfreude," "Lohengrin" Vorspiel and arrangements by Conductor Stock of Schubert's "The Bee" and the Beethoven "Minuet," closing with César Franck's "Le Chasseur Maudit."

It is said that before former President Harper's death elaborate plans were laid for a musical department in the university which would make it foremost among institutions of that character, but from present indications these plans have been entirely pigeonholed. It is to be hoped that the permanent success of the series of concerts which Walter A. Payne and the Orchestral Association have been fostering will in time prepare the way for further propaganda along the line of a worthy musical equipment for the one great Western university whose duty it should be to lead the way. On January 21 Ysaye will appear in recital under these auspices.

NICHOLAS DEVORE.

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William Gustafson, Jr., bass soloist at the Elliot Church, in Boston, sang before the Heptorean Club, at Somerville, Mass., on January 11.

Albert Gerard-Thiers, the prominent vocal teacher of Atlanta, Ga., paid a holiday visit to Montgomery, Ala., as a guest of his pupil, John Proctor Mills.

A new orchestra has been formed at Green Bay, Wis., to be known as the Rempe Orchestra. Louis Vilim, one of the leading violinists of the city, will be director.

The members of the Plymouth Congregational Church of Fond du Lac, Wis., have organized an orchestra, under the direction of Bernard G. Cowham.

Edward Lankow, the Metropolitan and Boston Opera basso, is to be one of the artists in the Rubinstein's Club's musicale on January 18 at the Waldorf-Astoria, New York.

The Hahn String Quartet of Philadelphia gave its fourth annual concert at Atlantic City, N. J., on January 1 and a capacity audience greeted this splendid organization.

Myron W. Whitney, the American basso, was introduced to the Atlanta public on January 10, accompanied by Margel Gluck, violinist; Irene Armstrong, soprano, and Ward C. Lewis, pianist.

The second of five concerts by the Atlanta Philharmonic Orchestra was given on January 12. Mortimer Wilson conducted the orchestra in selections by Mozart, Dvorak, Massenet and Wagner.

A Cincinnati musical romance resulted in the marriage recently of Mrs. Blanche Mullen and Frank J. Schmitt, who first met two years ago when they were singing in a performance of "The Messiah."

In the second concert by the Municipal Orchestra, of Springfield, Mass., under the baton of Andreis Cornelissen, the program included selections from "The Prophet," "Oberon," and "Madama Butterfly."

Alice Fortin, the Boston pianist, left on January 15 to fill several concert engagements in Canada under distinguished patronage. She will then join a prominent trio in an extended Western trip.

A students' recital of much interest was given at the Peabody Conservatory of Music on January 8, the participants being Agnes Wirt Hall, Abraham Goldfuss, Samuel Korman, Grace E. Morgan and S. Taylor Scott.

Prof. Franklin Horstmeier, for some time director of music at the Union Congregational Church at Green Bay, Wis., has been re-elected organist of the First Presbyterian Church at Manitowoc, where he was formerly located.

The Morning Musical's program last week in Syracuse, N. Y., introduced Mrs. Wm. C. Brown, soprano, a decided acquisition to the club, and Helen Butler Blanding, who effectively sang the "Polonaise" from "Mignon."

The members of the Symphony Club, an organization composed of amateur musicians of New York society, gave a concert January 9 in the auditorium of the Young Women's Christian Association, David Mannes conducting.

In a recent concert at Trinity Lutheran Church, Baltimore, J. Henri Weinreich played several piano selections and William Chenoweth, tenor, sang a group of songs. The other participants were Celia Shapiro, Ernestine Rokos, Ella R. Rokos, and Miriam Klein.

Paul Messerly, tenor soloist of Trinity Reformed Church, York, Pa., has resigned to accept a similar position with the double quartet choir of the First Baptist Church, Philadelphia. Walter Rohrbach, of York, has been chosen organist and choirmaster of Trinity Reformed Church, Hanover, Pa.

The Salon Musical Club of Syracuse, N. Y., offered in its sixth program numbers

by Eloise Holden, Ruth Thayer Burnham, Mrs. Wm. C. Brown, Mrs. Stella May and Mrs. Joseph Maerz. Professor Wickes read "King Robert of Sicily," accompanied by Kathleen King, pianist.

A fine musical program was given in Baltimore on January 12 under the direction of Hobart Smock, a special feature being the singing by a quartet composed of Edgar T. Paul, A. Lee Jones, Elinor C. Smith and Richard F. Fleet.

The distinguished Russian pianist, Josef Lhévinne, recently accepted and praised a composition dedicated to him. It is called "Danse de Papillon." He prophesied a fine future for the young composer, Fleetwood Diefenthal, a Milwaukee musician.

The Pueblo, Col., concert series, under Robert Slack's management, introduced Mme. Marcella Sembrich, the noted soprano; Frank La Forge, pianist, and Giuta Casini, cellist, on January 10. The program included a piano number, "Parfum Exotique," by a local composer, Francis Hendricks.

Mildred Potter, the popular contralto, and Charles Harrison, the tenor, appeared successfully before the Wednesday afternoon Musical Club, Bridgeport, Conn., on January 8, with Charles Gilbert Spross as accompanist. Besides offering individual song groups, the two artists appeared together in a duet from "Il Trovatore."

A praiseworthy performance of the "Messiah" was given in St. Paul's Church, Buffalo, on January 31, under the direction of Andrew Webster, organist, the participants, with one exception, being the soloists and chorus of the church. Of the solo singers the work of Rebecca Cutter Howe and Charles Yates was especially strong.

The faculty and male students of the Peabody Conservatory were entertained by Kappa Chapter of Phi Mu Alpha Fraternity of the Peabody, at the Florestan Club on January 11. The musical program enlisted the services of Charles A. McCann, S. Taylor-Scott, Frank Mellor, Oscar H. Lehmann, S. Taylor Scott and August Hoen.

"The Man with Three Wives," the latest operetta with music by Franz Lehar, composer of "The Merry Widow," will be given for the first time in New York on January 20. The production is being made by the Shuberts. The American book of the new piece is by Paul M. Potter and Agnes Bangs Morgan, with lyrics by Harold Atteridge.

At the next private meeting of the Manuscript Society of New York to be held at the Fine Arts Club, on January 30, Gladys Gilmore, a talented dramatic soprano, and a pupil of Byford Ryan, the New York vocal coach, will sing three new songs by C. E. Le Massena, the titles being "Nouvelle Chanson sur un Vieil Air," "Cradle Song" and "Serenade."

Samuel A. Baldwin's organ program for January 5 at the College of the City of New York included Bach's C Minor "Passacaglia"; a new Sonata No. 1 in G Minor, by Rene L. Becker; Bossi's "Hora Mystica," Widor's Scherzo in E, Mendelssohn's "Spring Song," a new composition by J. Ermend Vonnal, called "Paysage Landais," and Weber's "Jubilee" Overture.

Marie Sundelius, the Boston soprano, appeared successfully with Mr. Eichheim, violinist of Boston Symphony Orchestra, before the Chopin Club, Providence, with Jessie Davis accompanist, on January 10. Mrs. Sundelius gave a recital with Mrs. Symonds, violinist, in Salem on January 14, and was re-engaged by the Musical Art Society at Portland, Me., on January 15.

A recital was given recently at Janesville, Wis., by J. Francis Connors, pianist; Virginia Listemann, soprano, and Bernhard Listemann, violinist, before a large audience. On the day of the concert Mr. Connors and Mr. Listemann entertained the students of the local high school and the Sisters at St. Joseph's Convent, where Mr. Connors not many years ago was a student.

Leverett Merrill, the Boston basso, appeared successfully as soloist in the "Creation," in Lawrence, Mass., on December 30. Mr. Merrill has filled many concert engagements this season, before prominent clubs and societies. He will sing before the Women's Club, Rochester, N. H., on January 23, and will give a concert in Lawrence on the following evening.

At last Sunday's vesper service at the Church of the Divine Paternity, Central Park and Seventy-sixth street, New York, the choir sang compositions of Adolph M. Foerster, the Pittsburgh composer. The program for the organ recital at the close of the service consisted of compositions of Bach, Handel, Gounod and Foerster. J. Warren Andrews is the organist and choir-master.

Edward F. Johnston gave an organ recital on December 12 at Colgate University, Hamilton, N. Y., in conjunction with Mildred Potter, the popular contralto. Mr. Johnston played Handel's Sixth Concerto, Saint-Saëns's A Minor Fantasie, Silver's Postlude in D Minor, Gillette's "Chant D'Amour," Kinder's "Toccata," his own "Resurrection Morn," "Evensong" and "Midsummer Caprice," several of which are novelties.

Elsie Baker, the contralto, recently appeared in several concerts throughout Wisconsin. A capacity audience greeted her at Oshkosh, where she presented a program of English, German and French compositions, accompanied by Jennie Rice, pianist, who also contributed two numbers to the program. Music lovers of Fond du Lac were treated to a fine joint recital by Miss Baker and Richard Czerwonky, violinist, with Miss Rice again as accompanist.

Carl Hunter, a Canadian tenor, will give his first New York recital in Aeolian Hall on Wednesday afternoon, January 22. He studied the piano for several years in Germany, but later he gave up the idea of becoming a professional pianist and took up singing. Of late years Mr. Hunter has devoted himself to the study of opera and has sung many times under Hans Pfitzner. Mr. Hunter will have the assistance of Charles Gilbert Spross at his recital.

At Beth Israel Synagogue, Atlantic City, N. J., a concert was given on December 31 by the trio of the temple—Albert Feyl, tenor; Ida Taylor Bolte, contralto, and Lillian Boniface Albers, soprano. Tuttle Walker, baritone, appeared in solos and duets with Mrs. Bolte and Evalyn Tyson, organist, officiated as accompanist. Pearl Ketchum, Julia Freeman, Mrs. Thomas Cranmer, Anna Castner, Anna Shill Hempill, Florence Shellinberg and Katherine Schultz also contributed to the program.

Several excellent organ recitals were given during December by Charles E. Clemens, organist of the Euclid Avenue Presbyterian Church, Cleveland, O., one of the programs including Bach's G Minor Fugue (the lesser), the Adagio from Widor's Sixth Symphony, the Saint Saëns Rhapsodie on Breton Melodies, No. 2, R. B. Elliott's Canzonet and a Grand Choeur by Eugene Lacroix. On December 22 a performance of H. Clough-Leighter's cantata, "The Righteous Branch," was given.

The rehearsals of the Bridgeport Operatic Society on the Gilbert and Sullivan opera, "The Gondoliers," are progressing rapidly under the direction of Mr. Macomber, of New York. Since its performance of "The Pirates of Penzance" the society has grown to such an extent that at the "Gondoliers" performance on January 27 and 29 it will number about 150. The chorus will be supported by Mrs. Robert Martin, soprano; Mrs. Lucian T. Warner, contralto; Arthur N. Tinker, tenor, and Mr. Finch, basso.

A recently organized mandolin orchestra of Italian musicians, boys and young men, under the direction of V. Tiracchia, gave a highly creditable concert in Musical Fund Hall, Philadelphia, last Thursday evening, the work of the orchestra, which is made up of the advanced pupils of the Tiracchia school, showing careful training and marked evidence of the inherent musical instinct and aptitude of the Italians. There also were several vocal selections, while especially praiseworthy was a solo by T. Cella, a youthful harpist.

R. Augustus Lawson, pianist, and Mrs. Emma Spieske-Miller appeared with much success in a recent joint recital at Hartford, Conn., the program displaying the art of these two musicians to greater advantage than ever before. Robert H. Prutting, conductor of the Hartford Philharmonic Orchestra, acted as accompanist, and one of his compositions, "At Twilight" figured interestingly on the program. The Saint-Saëns Sonata, op. 72, was notably played by Mrs. Miller, while Mr. Lawson gave a particularly dazzling performance of the Moszkowski "Caprice Espagnole."

The National Arts Club, of New York, has invited Henry Holden Huss to give a recital of his compositions at the club on January 22, when he will be assisted by Mme. Hildegard Hoffman Huss, soprano; Babetta Huss, contralto, and Georges Vigneti, violinist. Special features of the program will be the Huss Violin Sonata in G Minor, several new songs, notably a group of settings of poems by Mr. Huss's cousin, the late Richard Watson Gilder, and a setting of "A Song to the Lute in Musicke," a poem by Richard Edwardes. Mr. Huss will play his Étude Romantique, dedicated to Paderewski, and two Intermezzi, dedicated to Joffey, which have been recently issued by G. Schirmer.

At the regular Sunday afternoon concert at the Crescent Club, Brooklyn, appeared the Philharmonic Trio on January 5, assisted by Willard G. Ward, basso cantante. This former soloist of the Clinton Avenue Congregational Church displayed admirable voice quality and rendered the "Song of the Sword," from "Tofana," and several Scotch ballads with fine effect. Well appreciated, too, were the cello solos of Bedrich Vaska in the "Andante," from Goltermann, and Popper's "Chanson Villageloise." Maurice Kaufman, the violinist, played D'Ambrosio's "Canzonetta" and Chopin's "Valse" with much interpretative skill. The trio numbers were Haydn's "Cantabile" and "Gypsy Rondo" in G Major; Godard's "Allegro Moderato" in F Major, and Schuetts' "Fairy Tale Valse No. 3."

Music of many nations figured on the program of free lectures given this week by the Board of Education of New York. The subjects and the lecturers included: "Siegfried," second in a course on Wagner's "Nibelungen Ring," by Prof. Charles H. Farnsworth and Margaret M. Zerbe; "Patriotic Songs and War Songs," Kate S. Chittenden, illustrated with songs by C. J. Bushnell; "Russian Folk and Peasant Songs," Edward Bromberg; "Composers and Music of France," illustrated by violin and piano selections, by Clarence de Vaux Royer; "Italy in Song and Story," Mina D. Kuhn; "Folk Songs of Scandinavia," Lewis W. Armstrong; "Aida," Mrs. Caroline K. Goldberg; "Antonin Dvorak," Daniel Gregory Mason; "Songs in German Life," Peter W. Dykema; "Scottish Music," Katherine Hand; "Chopin," third in a course on "Great Masters of Pianoforte Music," by Margaret Anderton.

Pupils of W. Palmer Hoxie, one of Philadelphia's leading vocal teachers, and J. W. F. Leman, the well-known instructor of the violin, were heard in an interesting joint recital, in the auditorium of the Y. M. C. A. Building, No. 1421 Arch street, on Thursday evening of last week, the program being varied and of much merit. Mr. Hoxie's admirable method and artistic efficiency in the training of the voice were made manifest in the work of his pupils, Susan Lear Schmolze, soprano; Helen Poore, mezzo soprano; Samuel B. Glasse and Howard Clemons, tenor, and Thomas Shay and Joseph Wiley, bass. There also was a vocal trio by Leona Howard and Messrs. Clemons and Wiley; a quartet by Misses Schmolze and Huffman and Messrs. Glasse and Wismer, and a duet by Messrs. Clemons and Wiley. Violin pupils of Mr. Leman, who acquitted themselves creditably as soloists, were Milton Bornstein, Leonard Epstein, Marion Louise Gansett and Gladys Minton, a feature of the program also being two violin ensembles, one by twelve and the other by fifteen players. The assisting accompanists were Earl Beatty and Faye Weber-Leman.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication

Individuals

Adler, Clarence—Laporte, Ind., Jan. 19; Cincinnati, Jan. 22; Chicago, Jan. 26.
Austin, Florence—St. Louis, Jan. 26; Pine Bluff, Ark., Jan. 27; Ft. Smith, Ark., Jan. 31.
Aithouse, Paul—New York, Feb. 3; Boston, Feb. 9.
Barrère, George—Ypsilanti, Mich., Jan. 18; Columbus, O., Jan. 20; Æolian Hall, New York, Jan. 26; Bryn Mawr, Pa., Jan. 28.
Benedict-Jones, Pearl—Bay City, Mich., Jan. 30 and Feb. 2; St. John's, Mich., Feb. 4.
Berry, Benjamin E.—Quincy, Mass., Jan. 28.
Cadman, Charles Wakefield—Columbus, O., Jan. 17.
Cartwright, Earl—St. Louis, Jan. 24, 25.
Clément, Edmond—New York, Jan. 18; New York (Hotel Plaza), Jan. 21; Cleveland, Jan. 24; Chicago, Jan. 27; Pittsburgh, Jan. 28; Æolian Hall, New York, Jan. 30; Boston, Feb. 3; New York (Plaza Hotel), Feb. 6; New York, Feb. 9.
Connell, Horatio—Boston, Jan. 26; Lakewood, N. J., Jan. 31.
Culp, Julia—St. Louis, Jan. 21, 22; Rubinstein Club, New York, Feb. 18.
David, Annie Louise—Colgate University, Hamilton, N. Y., Jan. 23; Portland, Me., Jan. 30; New York, Feb. 1; New York (Plaza), Feb. 3.
De Cisneros, Eleanora—Bridgeport, Conn., Jan. 19; Kingston, N. Y., Jan. 23; Brooklyn, Jan. 26; San Francisco (week of Feb. 2); Los Angeles, Feb. 11.
Dunham, Edna—Boston, Jan. 26; Lakewood, N. J., Jan. 31.
Eldridge, Alice—Brockton, Mass., Jan. 19.
Godowsky, Leopold—Portland, Ore., Jan. 17; Tacoma, Jan. 20; Victoria, Jan. 21 and 22; St. Louis, Jan. 31, Feb. 1; Chicago, Feb. 2.
Granville, Charles N.—Lowell, Jan. 21; Winsted, Jan. 23.
Hartmann, Arthur—Æolian Hall, New York, March 2.
Hess, Ludwig—East Orange, N. J., Feb. 7.
Hinkle, Florence—New York (New York University), March 18.
Holding, Franklin—New York, Jan. 18; Rubinstein Club, New York, Feb. 18.
Huss, Henry Holden—New York, Jan. 22; Brooklyn, Jan. 25; Huntington, N. Y., Feb. 4; Brooklyn, N. Y., Feb. 13.
Huss, Hildegard Hoffman—New York, Jan. 22; Brooklyn, Jan. 25; Huntington, N. Y., Feb. 4; Brooklyn, N. Y., Feb. 13.
Kaiser, Marie—Ridgewood, N. J., Jan. 31; Paterson, N. J., Feb. 14; New Brunswick, Feb. 19; Hackensack, Feb. 21.
Kerns, Grace—Winsted, Jan. 23; Concord, Jan. 30; Philadelphia, Feb. 15; Newark, March 23; Westfield, March 28; Bridgeport, April 9.
Kraft, Edwin Arthur—Houghton, Mich., Jan. 19; Hutchinson, Kan., Jan. 30; New York, Feb. 17; Poughkeepsie, Feb. 19; Wilkes-Barre, Pa., Feb. 21; Boston, Feb. 24; Springfield, Mass., Feb. 25.
Kellerman, Marcus—Galveston, Tex., Feb. 13; Atlanta, Ga., Feb. 16; Jacksonville, Fla., Feb. 17; Orlando, Feb. 18; Deland, Feb. 20, 21; Florence Villa, Feb. 22; Americus, Ga., Feb. 24; Macon, Feb. 25.
La Ross, Earle—Lebanon, Pa., Jan. 23; Allentown, Feb. 4; New Brunswick, N. J., Feb. 19.
Lerner, Tina—Brooklyn, Jan. 19; Stamford, Conn., Jan. 21; New London, Conn., Jan. 23; Providence, R. I., Jan. 24.
Lankow, Edward—New York (Rubinstein Club), Jan. 18.
Lund, Charlotte—New York, Jan. 19 and 21; Peekskill, N. Y., Jan. 23; Waterbury, Conn., Feb. 23; New York, March 15.
Mannes, David and Clara—(Belasco Theater) New York, Jan. 19; Williamstown, Mass., Jan. 30; Lowell, Mass., Feb. 3; New York (Belasco Theater), Feb. 9; Erie, Pa., Feb. 22; Jamestown, N. Y., Feb. 24; Sewickley Valley, Pa., Feb. 25; Appleton, Wis., March 3; Kansas City, Mo., March 11; Chicago, March 16.
Martin, Frederic—Halifax, N. S., Jan. 28; Concord, N. H., Jan. 30; Portland, Me., Jan. 31.
McCue, Beatrice—Akron, O., Feb. 4; Cleveland, Feb. 5; Deland, Fla., Feb. 20, 21.
McCormack, John—New York (Carnegie Hall), Jan. 19; Philadelphia, Jan. 21; Boston, Jan. 26; Washington, D. C., Jan. 31; New York (Metropolitan Opera House), Feb. 2.
McMillan, Florence—New York City, Jan. 21 and 27.
Miller, Christine—Fond du Lac, Wis., Jan. 20; Kenosha, Wis., Jan. 21; Appleton, Wis., Jan. 22; Cleveland, Jan. 26; Newark, N. J., Jan. 29; New York (Hotel Astor), Jan. 30; Chillicothe, O., Feb. 7; Baltimore, Feb. 11; Washington, Feb. 12, 13; Pittsburgh, Feb. 14; New Philadelphia, Ohio, Feb. 17; Detroit, Feb. 19; Chicago, Feb. 20; Little Falls, Minn., Feb. 22; St. Paul, Feb. 25; Indianapolis, Feb. 28; Washington, D. C., March 7; Lowell, Mass., March 10; Milwaukee, March 16; Toronto, April 1; Buffalo, April 14; Cleveland, April 15; Hartsville, S. C., April 23, 24; Erie, Pa., April 29.
Miller, Reed—Newburgh, N. Y., Jan. 24; Yonkers, N. Y., Jan. 28.
Moncrieff, Alice—Westfield, N. J., Feb. 7.
Nordica, Lillian, Mme.—Washington, Jan. 17; Lockport, N. Y., Jan. 20; Portland, Ore., Feb. 5; Seattle, Feb. 7; Aberdeen, Feb. 10; Spokane, Feb. 13; La Grande, Ore., Feb. 15; Boise, Idaho, Feb. 17.
Paglin, William H.—Concord, Jan. 30; Westfield, Feb. 27; Halifax, N. S., March 11; Wolleville, March 12; Philadelphia, March 21.
Peavey, N. Valentine—New York (Berkeley Theater), Jan. 28; Brooklyn, Jan. 31.
Pilzer, Maximilian—Summit, N. J., Jan. 21; Jersey City, Jan. 24; Newark, Jan. 29; Englewood, N. J., Jan. 31; Orange, N. J., Feb. 7; New York, Feb. 12; New York (Carnegie Hall), Feb. 25; New York, March 18; New York (Carnegie Hall), March 23.
Possart, Mme. Rider—New York, Feb. 9.
Potter, Mildred—Ft. Wayne, Jan. 22; Jersey City, Jan. 24; Buffalo, Jan. 28; Concord, Jan. 30; Englewood, N. J., Jan. 31; Syracuse, Feb. 2; Minneapolis, Feb. 4; Chicago, Feb. 9; Kansas City, Feb. 12; Atlanta, Feb. 15; New Orleans, Feb. 16; Memphis, Feb. 18; Indianapolis, March 6; Detroit, March 9; Fremont, March 11; New York, March 23; New York (Oratorio Society), March 28; New York, April 1; Passaic, N. J., April 15; April 14 to May 3, Festival Tour with Boston Orchestra.
Quesnel, Albert—Chicago, Jan. 31; Minneapolis, Feb. 2; St. Paul, Feb. 9.
Rappold, Marie—Brooklyn, Jan. 30.
Rogers, Francis—Fall River, Mass., Jan. 20; Cambridge, Jan. 21; Southboro, Jan. 23; Worcester, Jan. 24; St. Louis, Mo., Jan. 31; Chicago, Feb. 4; New York, Feb. 8; Waterbury, Conn., Feb. 13.
Sachs-Hirsch, Herbert—Æolian Hall, New York, March 1; Newark, N. J., March 3.
Seydel, Irma—St. Paul, Jan. 19; Hartford, Conn., Jan. 24.
Simmons, Wm.—Irvington-on-the-Hudson, Jan. 28; Jamaica, N. Y., Feb. 2.
Sorrentino, Umberto—New York, Jan. 21; Paterson, N. J., Jan. 31; Passaic, Feb. 2.
Spross, Charles Gilbert—Æolian Hall, Jan. 19; Waldorf-Astoria (St. Cecilia Club), Jan. 21; Æolian Hall (Afternoon), Jan. 22.
Temple, Dorothy—California, National City, Jan. 17; Coronado, Jan. 21; Los Angeles, Jan. 24; Santa Ana, Jan. 25; Oakland, Jan. 27; San Francisco, Jan. 31; Sacramento, Feb. 4 and 5; San Luis Obispo, Feb. 7; Los Angeles, Feb. 10; Riverside, Feb. 11.
Teyte, Maggie—Syracuse, N. Y., Jan. 22; Boston, Jan. 23, 24; Æolian Hall, New York, Jan. 30; Boston, Jan. 31; Wellesley College, Feb. 3; Boston, Feb. 13; Washington, Feb. 14; Norfolk, Va., Feb. 15; Æolian Hall, New York, Feb. 20.
Tollefsen, Carl H.—New York, Jan. 19, 29; Brooklyn, Feb. 22.
Tollefsen, Mme. Schnabel—New York, Jan. 19, 21 and 29; Brooklyn, Feb. 22.
Townsend, Stephen—Boston (Steinert Hall), Jan. 28 and March 4.
Ware, Harriet—New York (New York University), Feb. 25.
Wells, John Barnes—New York, Jan. 21; Boulder, Colo., Jan. 30; Denver, Jan. 31; Chicago, Feb. 3; Youngstown, O., Feb. 10; Sharon, Pa., Feb. 11; New Wilmington, Pa., Feb. 12; Williamsport, Pa., Feb. 13.
Werrenrath, Reinald—New York, Jan. 18; Olean, N. Y., Jan. 22; New York, Jan. 28; Philadelphia, Jan. 30.
Wilson, Gilbert—Pittsburgh, Jan. 28; New York, Jan. 29; Westfield, Feb. 27.
Wycoff, Eva Emma—Toledo, Feb. 5; Huntington, W. Va., Feb. 15.
Young, John—Port Chester, N. Y., Jan. 23; Providence, R. I., Jan. 24; Lakewood, N. J., Jan. 31; Trenton, N. J., Feb. 3; Norwich, N. Y., Feb. 10; Washington, O., Feb. 12; Delaware, O., Feb. 13; Jamestown, N. Y., Feb. 14; Wallingford, Conn., Feb. 27; Holyoke, Mass., Feb. 28.
Ysaye, Eugen—Cincinnati, Jan. 18; Chicago, Jan. 21; Toronto, Jan. 23; Chicago, Jan. 26; Columbus, Jan. 28; Pittsburgh, Jan. 29; Rochester, Jan. 30; New York, Jan. 31 and Feb. 2; St. Louis, March 14 and 15.
Zimbalist, Efrem—St. Louis, Jan. 17, 18.

Orchestras, Quartets, Chorus, Etc.

American String Quartet—Cambridge, Mass., Jan. 21; Fenway Court, Jan. 27; Mt. Vernon, Feb. 5; New England tour, Feb. 10, 18; Williams College, Feb. 20; Nashville, March 25; Montgomery, Ala., March 26.
Barrère Ensemble—Belasco Theater, New York, Feb. 3; New York City, Feb. 4; Williamstown, Mass., Feb. 6.
Boston Symphony Orchestra—Washington, Feb. 18; Baltimore, Feb. 19; New York, Feb. 20; Brooklyn, Feb. 21; New York, Feb. 22; Philadelphia, March 17; Washington, March 18; Baltimore, March 19; New York, March 20; Brooklyn, March 21; New York, March 22.
Boston Sextet Club—Leominster, Mass., Jan. 17; Boston, Feb. 2.
Cincinnati Symphony Orchestra—Cincinnati, Jan. 18, 31; Feb. 1, 14, 15, 28; March 1, 14, 15, 28, 29; April 11, 12.
Fionzaley Quartet—Æolian Hall, New York, Feb. 3.
Gamble Concert Party—Winston-Salem, N. C., Jan. 20; Newberry, S. C., Jan. 22; Clemson College, S. C., Jan. 23; Statesville, N. C., Jan. 24; Springfield, N. Y., Jan. 28; Cooperstown, N. Y., Jan. 30; Oneonta, N. Y., Jan. 31.
Jacobs Quartet, Max—New York, Jan. 28 and Feb. 25 (Carnegie Lyceum).
Kneisel Quartet—New York, Jan. 19; New Haven, Jan. 22; Newark, Jan. 23; Brooklyn, Jan. 24; Chicago, Jan. 26; Philadelphia, Jan. 30; New York, Feb. 2; Princeton, Feb. 7; Greenwich, Conn., Feb. 8; New York, Feb. 11.
Margulies Trio—Æolian Hall, New York, Jan. 28 and Feb. 25.
Mead Quartet, Olive—Rumford Hall, New York, Jan. 29 and March 12.
Minneapolis Symphony Orchestra—Minneapolis, Jan. 31, Feb. 7, 28, March 14, 28 (second annual Eastern tour). Cedar Rapids (Ia.), Feb. 10; Peoria, Ill., Feb. 11; St. Louis, Feb. 12; Springfield, Ill., Feb. 13; Evansville, Ind., Feb. 14; Louisville, Ky., Feb. 15; Richmond, Ind., Feb. 16; Columbus, O., Feb. 17; Pittsburgh, Feb. 18; Philadelphia, Feb. 19; Washington, Feb. 20; New York City, Feb. 21; Aurora, N. Y., Feb. 22, also Ithaca, N. Y., Feb. 22; Cleveland, Feb. 24; Toledo, Feb. 25; Detroit, Feb. 26; Chicago, Feb. 27.
New York Philharmonic Orchestra—New York (Carnegie Hall), Jan. 23, 24, 26, 30, 31; Feb. 2, 6, 7, 9, 13, 14, 27, 28.
New York Symphony Orchestra—Æolian Hall, New York, Jan. 26, 31; Feb. 2, 9, 16, 21, 23.
Philadelphia Orchestra—Philadelphia, Jan. 18; Kensington, Jan. 20; Atlantic City, Jan. 23; Philadelphia, Jan. 24, 25; Camden, N. J., Jan. 27; Philadelphia, Jan. 29, 31 and Feb. 1, 5, 7, 8 (on tour week beginning Feb. 10); Kensington, Feb. 17; Reading, Feb. 19; Philadelphia, Feb. 21, 22; Wilmington, Del., Feb. 24; Philadelphia, Feb. 26, 28 and March 1; Camden, N. J., March 3; Philadelphia, March 5, 7, 8, 12; Atlantic City, March 13; Philadelphia, March 14, 15, 24; Kensington, March 25; Philadelphia, March 28, 29; Camden, N. J., March 31; Philadelphia, April 4, 5; Baltimore Music Festival, April 7, 8, 9; Philadelphia, April 11, 12.
Place Mandolin String Quartet—Providence, R. I., Feb. 18; Boston, Mass., March 27; New York, April 27.
Plectrum Orchestra—Æolian Hall, New York, Feb. 2 and March 2.
Russian Symphony Orchestra—Æolian Hall, New York, Feb. 6.
San Francisco Symphony Orchestra—San Francisco (Cort Theater), Jan. 24, 31; Feb. 7, 14, 28; March 7, 9.
Schubert Quartet—New York (Hotel Astor), Jan. 27; New Rochelle, N. Y., Jan. 28; Newark, N. J., Feb. 21.
St. Cecilia Club—New York (Waldorf-Astoria), Jan. 21.



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St. Louis Symphony Orchestra—St. Louis, Jan. 18, 24, 25, 31; Feb. 1, 14, 15, 21, 22, 28; March 1, 14, 15, 21, 22.

Sinsheimer Quartet—New York, Feb. 12 and March 5.

Thomas Orchestra—Chicago, Jan. 18, 24, 25, 31 and Feb. 1, 4, 7, 8; Dayton, O., Feb. 10; Cleveland, Feb. 11; Lansing, Mich., Feb. 12; Chicago, Feb. 14, 15; Milwaukee, Feb. 17; Madison, Wis., Feb. 18; Chicago, Feb. 20, 21, 22, 24, 25, 28 and March 1, 7, 8; Grand Rapids, Mich., March 10; Detroit, March 12.

Tollefsen Trio—New York, Jan. 21; Brooklyn, Jan. 29 and Feb. 22.

Volpe Symphony Orchestra—Carnegie Hall, New York, Feb. 18.

Young People's Symphony Concerts—Carnegie Hall, New York, Feb. 8.

Zoellner Quartet—Æolian Hall, New York, Jan. 26.

Putnam Griswold's Recital Program

Putnam Griswold, the American basso of the Metropolitan, whom critics have classified with Plançon and Edouard de Reszke, will give his only New York song recital of the season in Æolian Hall on the afternoon of January 27. He will sing the following program:

"Vittoria, Vittoria," Carissimi; "Come raggio di Sol," Caldara; "La Danza," Rossini; "Widmung," "Mondnacht," Schumann; "Wohin," "Gruppe aus dem Tartarus," Schubert; "Redman's Requiem," Marion Bauer; "St. John Baptist," Emil Polak; "Fiddler of Dooney," Sidney Homer; "Prometheus," Hugo Wolf; "Morzen," "Ruh' meine Seele," R. Strauss; "Auf dem Kirchhof," "Ständchen," "Minnelied," "Meine liebe ist Grün," Brahms.

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IMPRESSIONS GATHERED FROM A WEEK OF CONCERT-GOING BOSTON WON BY VITALITY OF GERMAINE SCHNITZER

What "Musical America's" Artist Observed at the New York Recitals of Tina Lerner, Mme. Sembrich, Edmond Clément, Léon Rains and Julia Culp

By M. A. STOCKING

TINA LERNER'S solemn dignity reminded me of her sad Russian people. The same note of age-long suppression ran always, through her swift fingers, into her music, imparting the somber color of her thoughts. So different from the contagious vivacity of Marcella Sembrich's personality. She surely has drunk of the fountain of youth. One cannot but gasp at the liquid clearness of that marvelous soprano voice, and the girlish rippling charm of Sembrich. The great audience took her straight to its heart amid ear-splitting applause and the bestowal of dozens of American beauty roses.

Edmond Clément, with his luscious voice, and exquisite charm of manner pleased a well-filled hall the other afternoon. He sang with a manner which belongs entirely to himself many French songs punctuated with spontaneous applause. And last but not least he gave a group of funny song-lets, acting them as only a clever Frenchman could, and winning quick appreciation in the form of much clapping of hands and smothered laughter.

With Julia Culp, that little lady from Holland, one is impressed by her fresh beauty, her quiet dignity and then by that wonderfully soft and sweet mezzo-soprano. While it is not a big voice, it carries clearly to the farthest reaches of Carnegie Hall. There is nothing affected about the dramatic phase of her art. She threw her whole soul into it, receiving tremendous applause. After granting several encores in English, she slowly smiled her way out of sight, leaving a well started American reputation behind her.

Léon Rains's fascinating personality and vast comprehension of man quickly established a strong bond of sympathy between him and his large audience the other night. After the last stragglers had banged into



Pencil snap-shots, showing characteristic concert-platform expressions of Mme. Sembrich (center); Tina Lerner (above on left); Edmond Clément (below on left); Léon Rains (above on right), and Julia Culp (below on right)

their seats, one could have heard a pin drop, so still was it before that first deep, swelling note gripped the hearts of its hearers. The great basso's poetic and youthful appearance (despite his gray hair),

together with a voice of emotional depth and a revelation of wide experience, shown in his wonderful interpretations, wove a spell over his hearers from beginning to end of a program of classics.

Visiting Pianist Impresses Audience with Her Growth in Musicianship Understanding

BOSTON, Jan. 12.—Yesterday afternoon, after an absence of three years from Boston, Germaine Schnitzer, pianist, appeared in recital in Steinert Hall. Her program consisted of the Schumann F Sharp Minor Sonata; Bach's Chaconne, as arranged by Busoni; twelve of the Chopin Preludes; the Sarabande and Toccata of Debussy, from one of his earlier sets of piano pieces; "Papillons," Ole Olsen; and "Venezia e Napoli," Liszt.

Miss Schnitzer's playing was not only brilliant and authoritative; it was poetic, and the pianist gave evidence of her growth from a promising virtuoso to a musician of higher aims and broader understanding. Miss Schnitzer usually has ideas of her own in interpretation, and her faith in her ideas is justified ordinarily by her talent and insight. Whether or not the hearer agrees with her version of this or that number it is usually safe to expect that the music will be presented in a vital and interesting manner. So, whether or not one wholly approved of her interpretation of certain passages of the Schumann Sonata, it was impossible not to enjoy the virile and warm-blooded character of the performance, and to feel anew some of the ardor and some of the romance with which Schumann invested every bar of the work.

Miss Schnitzer played the Bach Chaconne with musicianship and taste; therefore a pretentious transcription did not serve to rob the music of its dignity and splendid symmetry of outline. The preludes Miss Schnitzer interpreted in a very subjective and imaginative manner—as these pieces should be treated. The piece of Olsen gave immediate pleasure, and was repeated, and anyone who has heard Miss Schnitzer play will know how brilliantly the final piece of the program was performed. One of the Chopin preludes also was repeated, and Miss Schnitzer gave additional numbers at the end of the program. There was a very enthusiastic audience, of good size. O. D.

Five Appearances in Six Days for Anna Case

Anna Case, the young soprano of the Metropolitan forces, put to her credit a list of unusual activities during the past week. Besides several rehearsals at the opera she sang at Mrs. Bramhall's Tuesday Salon at the Ritz-Carlton Tuesday afternoon, was soloist Wednesday evening with the MacDowell Chorus at Carnegie Hall, on Friday evening filled her part in the "Magic Flute" at the Metropolitan, and on Saturday evening sang "A Happy Shade" in "Orfeo" in Brooklyn, while on Sunday she was soloist in the regular concert at the Metropolitan.

High Fee for Stokowski Orchestra in Inauguration Concert

During the second tour of the Philadelphia Orchestra, Leopold Stokowski, conductor, which will be in the East, that organization will fulfill several important engagements. It will begin with a concert in Washington with Ysaye as soloist. An engagement of especial interest is that of a concert to inaugurate the large new civic

auditorium in Springfield, Mass., where Sembrich and Amato will be the soloists. The Philadelphia players will receive on this occasion one of the highest fees ever paid any orchestra in America.

An unpublished double concerto for pianoforte written by Mendelssohn at the age of fourteen, recently discovered, will shortly be played in Vienna.

Next Music Teachers' Convention at Saratoga School

Walter L. Bogert, as president of the New York State Music Teachers' Association, has appointed the following program committee: Franklin Lawson, chairman; Albert Hallam and Frederick Schlieder. The next convention will be held on June 10, 11 and 12, at the Skidmore School of Arts, at Saratoga Springs, N. Y.

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